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Customs OF THE World

A POPULAR ACCOUNT OF THE

MANNERS, RITES AND CEREMONIES
OF MEN AND WOMEN IN
ALL COUNTRIES

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A purification ceremony . . .	635	A Bontoc Igorot woman lying in state . . .	675	Blessing the cattle, Springtime, Valais . . .	1116
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				WEST INDIES (see AMERICA)	



THE BEACH

The beach is a wide, sandy area, bordered by the ocean on the left and a dense line of tropical vegetation on the right. The vegetation includes several tall palm trees and various other tropical plants. The sky is bright and clear.



Photobank

H. M. W. W. W. W.

MOURNING CUSTOM

Women of the Upper Congo smear their bodies with white clay upon the death of their husband. They remain husbandless for about a year and are then distributed among the dead man's brothers or children. A child thus often inherits many wives.

INTRODUCTION

By A. C. HADDON, Sc.D., F.R.S.

THE cheap remark is often made concerning a people whom it is sought to disparage that "manners they have none and their customs are beastly," and an old writer once referred to "Ye beastlie Devices of ye Heathen." This is too frequently the attitude that the superior person takes when speaking of, or dealing with, what he is pleased to term "the lower order," or "the inferior races." He sets up his inherited standard of life as the orthodox one and dismisses all others if not with contempt, at all events with disdainful tolerance. Though not yet extinct among us, this class of person, it is to be hoped, is becoming rarer, or at any rate less insistent, and a more humane way of regarding our fellow-men is making itself felt. The self-satisfied attitude seems to be more particularly a frailty of the so-called Anglo-Saxon race among Western peoples and the lesson that



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H. M. W. W. W.

AN INITIATION CEREMONY

The Bora ceremony of the aboriginal tribes of New South Wales is connected with a society whose members are pledged to secrecy. The penalty for any breach of its rules is death.

one has to learn is to look for the wheat among the tares and not to condemn the good along with the bad.

It should never be forgotten, however, that what seems good to us may seem bad to others, and vice versa—good and bad are relative and variable terms; on the whole the best working hypothesis, at all events for the ethnologist, is that in any given case actions approved of by a community are good, while antisocial actions are bad.

We have only to look around us to see how potent custom is. That bad form is worse than crime is not merely a cynical jest, for both express the social instinct; bad form is an antisocial action in a limited and artificial society, wrong-doing is what the community as a whole regard as antisocial,



Photo by

[Chas Holland.]

RELIGIOUS CUSTOM.

On the morning previous to a Breton Pardon, which is a pilgrimage to some consecrated place, girls of the village seek the ancient churches, where they engage in prayer. The interior of the Church of St Jean du Doigt, here illustrated, contains a finger of St John the Baptist.

and crime is a wrong-doing that is strongly reprobated and severely punished by what powers there be. It is but a question of values. The solidarity of any community, whether it be a family of children, a school (from the children's point of view), a gang of thieves, a society, or a trades union, depends on its members keeping unwritten or codified rules. In some cases they may be puerile, in others detrimental to those outside the community, but in all cases they are supposed to benefit or strengthen that particular community.

The study of the customs of backward races is of equal value with that of any group of people, however civilized it may be. Custom is, in fact, unwritten law; indeed, our common law is enshrined custom, as it is based on the wont of our Anglo-Saxon forefathers, though moulded by Norman lawyers.



Photo 112

ARTIFICIAL DEFORMATION

D. K. LEPGAS

All the women of the Sara tribe have this artificial deformation of the lips as a sign of beauty. The effect is produced by piercing the lips and gradually enlarging the holes by inserting wooden discs the size of which is increased as the lips get distended.



[Photo by]

[Wiele & Klein.]

EXPIATION CUSTOM.

It was customary for a man of the lower classes of Hindus to swing to their deity Mariatale in furtherance of a vow, or in expiation of an offence. As, however, this was effected by placing iron hooks through the muscles of the back it was forbidden by law, and now a figure named Sidi Viranna is swung instead.

Custom is made up of customs, and when considering the latter we must not be content with wondering at their strangeness, or apparent futility, but must attempt to get as it were behind them and to discover what they really mean and how they affect society.

The manners and customs of a people depend primarily upon the natural conditions under which they live. In a tropical jungle, where food of some kind or another is practically always attainable, an individual or a family can live without fear of starvation, and is independent of others; individualistic habits thus tend to predominate and a lack of social cohesion is characteristic of these savages. Very different is it for the dwellers in Arctic regions. Like the denizens of the jungle they are hunters, but in their case individualism would spell ruin. The climate and geographical conditions are so severe that a solitary man or family could not wage a successful struggle against the inhospitable environment. An accident or bad luck means immediate starvation, hence communistic practices are a necessity; he who has shares with him who has not, at any time the tables may be reversed, and, at all costs, the strength of the community must be maintained. Their hospitality, friendliness, absence of jealousy, and cheerfulness may be traced very largely to the direct effect of their environment.

The geographical control, as it is sometimes termed, is naturally more marked among those peoples who have not advanced far in civilization, but the control is never absent, though its effect upon customs becomes more and more negligible. One example must suffice to illustrate the effect of environment on customs. Among the marauding nomads of Western Sahara, whom the Arabs have named Tawarek, or "God-torsaken," every man wears a cloth across his face, which is never

removed ; originally it was probably a device to protect the face from driving sand and possibly the glare of the desert, but the habit of wearing the *litham* has become so engrained that a Tawarek (or Tuareg) considers it grossly immodest to show his face even to members of his own family.

The mode of life of a people induces special customs, which in many cases are complicated by practices that can best be termed religious or magico-religious, and, as we shall see, these seem to be so bound up together in the native mind that they cannot be considered apart. The hunters in the Guiana forests grow several varieties of a plant called caladium, each variety being a *bena* or charm to assist him in the taking of a particular kind of game. A higher stage of religious observance is found among a tribe on the Amazon, who, on fishing expeditions, place in the prow of the canoe the image of a god holding a fish; when out of use these, and similar images, are stowed away in baskets; when the expeditions prove unsuccessful the images are thrown aside and replaced by others. A yet higher stage occurred among the Indians of Nicaragua, who collected the clotted blood of the quarry when the carcass was cold, and wrapped it in a cloth, which was placed in a basket and suspended in the air as an offering to the gods of the deer and rabbit respectively.

Where food is easily obtained, as in fertile countries, the occupational customs of the hunter mainly have reference to increasing his own efficiency or to rendering the game more easily approached. On the steppes of Australia, which are subject to frequent and often prolonged drought, the actual

[illegible]

RELIGIOUS CEREMONY.

This religious observance is connected with the totems or ancestor-worship. No woman or child is allowed to witness the ceremony with its sacred objects such as the oval red ochred stone which the foremost performer is holding between his hands. The illustration shows members of the Umbaia tribe, who are celebrating the *Flu*, *Lizard* and *Wallaby* totems.

abundance of the game is of prime consequence. It is there that we find numerous and often elaborate ceremonies which have for their recognized aim an increase in the supply of food. These people have a totemic organization; that is, every community is divided into a number of groups or clans, each of which has one, or sometimes more than one, animal or plant (more rarely it is an inanimate object) which is so intimately associated with it that the human beings and the totems, as they are called, are regarded as being definitely related to one another. For example, the emu people are actual relatives of emus, typically they may not injure, kill, or eat

emus. All the human members of an emu clan are brothers and sisters, and no marriage is permitted between them, though they may be absolutely unrelated so far as blood kinship is concerned; this rule and those of mutual friendship and hospitality hold good between the emu people of another tribe, even should there be enmity between the two tribes. Each totem clan has its sacred ground, and among many tribes it is the custom for annual ceremonies to take place at these spots, which are performed by the old men of the clan for the purpose of increasing the abundance of their totem.

Analogous practices have been noted elsewhere, but nowhere to the same extent as in Australia. Quite a considerable portion of the food supply of the Australian aborigines is provided for by these means. Where rain is so important it is not surprising to find the existence of rain clans. In one of the rain-totem ceremonies songs



[By the courtesy of]

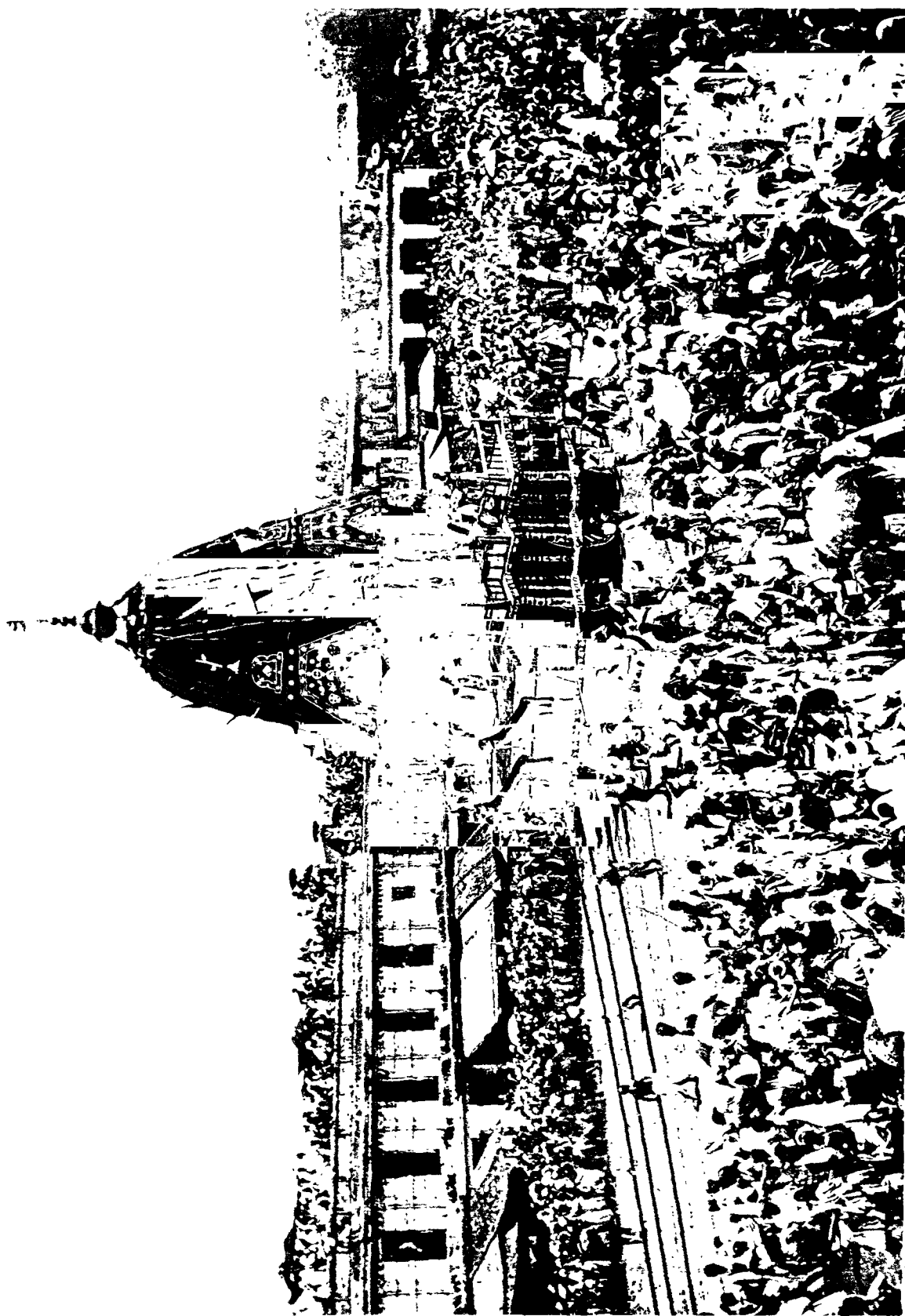
[F. W. Carr, F.R.G.S.]

PENAL CUSTOM

This man, a noted cattle-thief and robber of Yunnan, was condemned to be exhibited publicly in this cage for three weeks. Sometimes the piece of wood on which the criminal rests his feet, at the bottom of these cages, is withdrawn, and strangulation results. Under the new penal code this punishment is made illegal.

are sung in which the plaintive call of the plover continually recurs. This is easily explained, since in Central Australia the cry of the plover is frequently heard just before rain falls, therefore, argues the native, the rain is the effect and the plover-call the cause.

The petty gardener of yams and sweet potatoes in Oceania rarely requires help, except perhaps in felling the jungle, for this, as well as house-building, his friends lend a hand, the meal at the end and the expectation of similar service in return sufficing for payment. On the other hand, the control of the supply of water for irrigating padi-fields necessitates a strong social organization, with definite rules and regulations; the cultivation of rice furthermore demands such continuous labour that the life of the family is largely controlled by it. The habits of pastoral peoples have a general



[Moses Johnston & Hoffmann]

RELIGIOUS PROCESSION

Over a year this famous Car of Jagannath, containing the god Vishnu in the form of a rudely carved log, is pulled along the streets of Puri by over four thousand men. A Hindu who is crushed to death by the wheels of this car is thought to attain a higher caste in the next world, consequently every year certain fanatics attempt suicide in this manner.



Photography]

[R. W. Marshall]

DEATH CUSTOM.

In Burma the more important the person the longer he is kept lying in state after death previous to cremation. The illustration shows the late archbishop, who remained embalmed for two years before the ceremony took place.

similarity, necessarily modified by the kind of flock and the number of the beasts ; indeed, many of the customs of the patriarchs of old are retained by the Bedouin of Arabia and find numerous parallels among the nomad herders of the Asiatic steppes. This persistence of custom is not due to any mystic property of the " East," but is merely the result of the permanence of geographical conditions and the suitability of the customs to that mode of life. To take another social type—the herders of domesticated cattle who practise a little agriculture. Here we find a remarkable analogy in customs between the Zulus and similar Bantu tribes of South Africa, on the one hand, and the Ancient Germans as described by Tacitus, on the other ; between these peoples, so widely separated in space and time, there cannot have been any cultural contact.

The regulation of the family and social organization generally cannot be profitably studied entirely apart from the mode of life of a people, though other influences have undoubtedly to be taken into consideration.

We now recognize that, under suitable conditions, the earth yields her increase to the labour of man ; all he has to do is to perform his horticultural or agricultural duties at the proper time in a suitable manner. For us, in the present day, religion intervenes solely when there is too much or too little rain, and then but rarely ; this was not formerly the case however, and European folklore reminds us how large a part magico-religious practices played in the every-day life of the rural population. Rites which our ancestors performed some two thousand years ago, and which still persist, do in an attenuated form in remote places form a daily routine of existing savages. A native may pick up a stone that looks like a yam and, not unnaturally considering that there is a

relation between the outward appearance and real nature of an object, he places it in his yam garden, a good crop reinforces his belief, and the formal planting of the yam stone in his garden with a simple ritual becomes part of his normal gardening operations. Originally, garden charms of this kind are doubtless impersonal objects which are supposed to be efficacious through a believed similarity; they are, in fact, what we call charms and act through what we term magic; but not infrequently we find that they receive individual names, in which case they may be slightly wrought, often with a human face or rudely shaped into a human form. In many cases it is not clear whether the human form has been gradually evolved, as it were, and with it the idea of a personality, or whether the stone or wood has been definitely carved to visualize or personify a non-human entity who is believed to have influence over gardens in general or some crop in particular. In either case the transition has been made from aid through an impersonal object to aid through a personal object, which, according to Professor J. G. Frazer, is the essential distinction between magic and religion. The ripening of wild fruits, or the production of a bountiful crop, may be obtained by similar means, or even more elaborate methods may be employed. Seasonal dances by definite performers in special costumes may take place; when, as sometimes happens, they wear masks with human faces we may suspect that the ritual has a definite religious significance.

Every savage knows that rain is essential to his vegetable food supply, and, as we have seen, even the Australian who does not cultivate the soil may take measures to produce rain. It is worthy of note that rain is never "made" in the dry season, but only during the rainy season, more especially at its beginning. The Huichols of Mexico have gods of the elements and perform ceremonies to gain the needed rain; but, in addition, a large number of their decorative designs, especially those on garments, are symbols, and it is scarcely an exaggeration to say that they are clothed with prayer. From the symbolism of the Huichols it must be inferred that the main consideration of all their prayers is food. The means of securing good crops is rain; therefore, most



Photo by

DISPOSAL OF THE BODY AFTER DEATH

2000 ft. M. Bon.

In Tibet only the members of the family are carried out to burial through the door, others are put through a window. Lamas are generally enshrined in chortens. The majority are hacked in pieces and given to the pigs, dogs and crows.

of their prayers ask for rain. In the burning deserts of New Mexico and Arizona the Pueblo Indians cultivate crops in river valleys, often at a great distance from their villages. Nowhere in the world are there so many and such prolonged ceremonies, furnished with barbaric pomp and circumstance, which ultimately resolve themselves into prayer for rain.

The Servians, in time of drought, strip a girl, clothe her from head to foot in grass, herbs and flowers, even her face being hidden by them. Thus disguised, she is called the Dodola, and goes through the village with a troop of girls. They stop before every house ; the Dodola dances, while the other girls form a ring round her, singing one of the Dodola songs, and the housewife pours a pail of water over her.

It is, however, when we turn to the life of the individual that we find the most remarkable



Photo L. P.

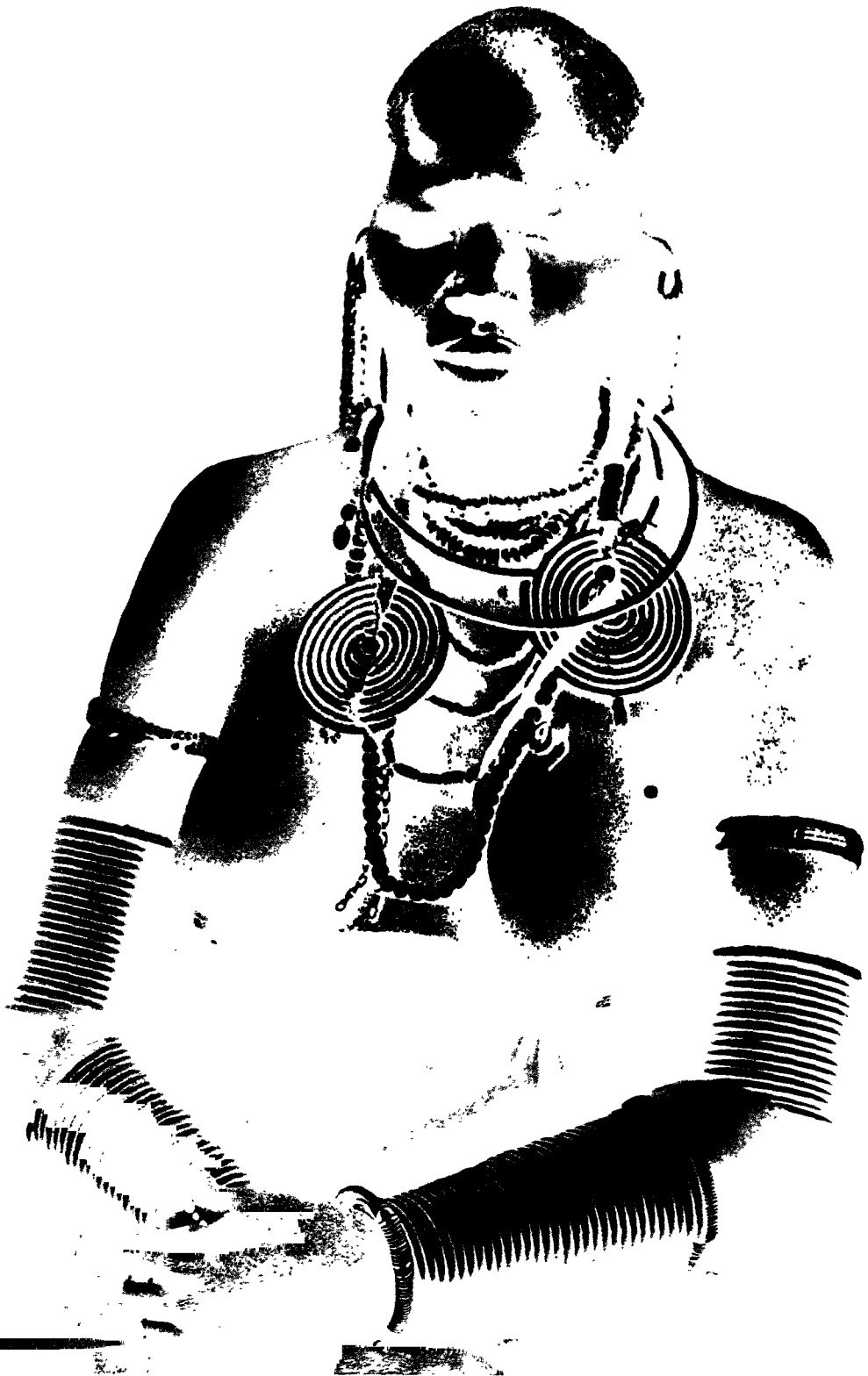
[R. W. Marshall]

BOATING CUSTOM

In the Southern Shan States of Burma the natives, instead of rowing with their hands, always row with their feet, which they are able to do for many hours

customs. Life is mysterious to all, and certain phases of the life of the individual are fraught with dangers which have somehow or other to be avoided, or they mark an entrance into a new social condition for which preparation has to be made by means of definite rites.

It is a characteristic of those backward peoples whom we are pleased to call savages, that the claims of the social group to which each person belongs are paramount, the clan, local group, or tribe is all-important, the individual *per se* is of little account except as a member of a group. In many cases, too, the family is not of much importance, sometimes of none at all, for it is frequently divided against itself, part belonging to one group and the rest to another, thus a father and his sons may find themselves on antagonistic sides in a quarrel. This may readily occur among people for whom descent is reckoned on the female side and the parents must belong to different clans or local groups. In such a case, when there is a quarrel between the wife's group and that of her husband, the children who necessarily belong to their mother's group have to take that side.



Portrait

ADORNMENT CUSTOM

Seated before a hut

When unmarried, a Masai girl may wear a few bracelets as ornaments, but as soon as she is married or about to marry she has coils of thick iron wire wound tightly round her limbs. The removal of the eyelashes and the hair from the eyebrows is also a general custom.



Photo by

[C. W. Hatterley.]

HUNTING CUSTOM.

The skull of a hippopotamus brought before the king to show the prowess of the tribesmen. The animal took over one thousand men five days to eject from its lair in the reeds of a wide deep river. The head decorations of the hunters are banana leaves, the sign of victory.

As has already been stated the sense of solidarity is common to mankind: nowhere is it stronger than among savages; and not a few customs are concerned with the strengthening of this sense of solidarity. Ornaments, clothing, and various mutilations of the body are outward and visible signs of what an American sociologist terms "the consciousness of kind." In these, as in other matters, the individual has to conform to the usage of his group—nonconformity is almost unthinkable.

Even before birth the welfare of the child has to be considered, and frequently there are food restrictions for the parents, especially for the mother. In Guiana, if the father eats a paca (a rodent allied to the guinea-pig), the infant's mouth will protrude, or become spotted like the paca, which spots will ultimately become ulcers. Among the Land Dyaks of Borneo, a husband, previous to the birth of a child, may not do work with any sharp instrument, except what may be absolutely necessary for his farm; he may not tie things together with ratans, or strike animals, or fire guns, or do anything of a violent character, for fear of injuring the child. All these are obviously examples of what is called sympathetic magic, and the curious custom of couvade, in which the husband takes to his bed when the wife is confined, and shortly after is waited upon by her, is based partly, at least, upon the same idea. On the other hand, in Murray Island, most of those who are about to become mothers eat the trumpet-shell, as that makes a hissing sound when being roasted, and the child is thereby supposed to become a good talker and singer and lusty-lunged.

The boyhood of a savage passes happily with irresponsibility and games, but even these have their social use. With toy bow and arrow he perfects himself for future hunting or warfare, with a small fish-spear he learns a useful lesson. Other games develop the muscles and quickness of eye and hand, and so unconsciously he is preparing himself for the real business of life; but among many peoples, before he can enter upon the duties of manhood, important ceremonies have to be gone through. As a boy, he mixes with women and plays with girls; like them, he is of very little social account; but to be a man is a very different matter. With us manhood is a phase of growth; with many savages it is a state of grace. A boy does not become a man, he is made into a man. This process implies being formally received into the community of men. It is in these initiation ceremonies that the ingenuity of the savage is most displayed.

Sometimes a youth has to be born again by symbolic act, but very frequently he is supposed to be killed, the ceremony being accompanied with realistic details, and the resurrection inaugurates the new life that dawns upon him. In all cases he has to put away childish things, and in some tribes so far is this oblivion of the past carried, that he is supposed to have forgotten his own language and has to be re-taught how to speak. A marked feature of these ceremonies is the disciplining of the initiates; they always have to undergo restraint and privation, and very frequently pain, or even torture, is inflicted in order to make them brave or to test their bravery. Fearsome masks are generally worn during these rites, and their secret names and import are communicated to the initiates. Objects which are jealously kept screened from profane eyes are shown to them, and their significance explained. To take one instance, the bull-roarer, a slat of wood tied to one end of a string the other end of which is fastened to a stick, is shown, and they are taught how to whirl this mystic instrument so as to make it give forth the booming or buzzing sound which strikes terror into the hearts of the uninitiated. We find the use of the bull-roarer in connection with initiation ceremonies in Australia, New Guinea, the Solomon Islands, South and West Africa, and Brazil. Even in the most cultured period of Greek civilization there were



PLATE I

CURIOUS DANCE

To the accompaniment of drum-beats and cymbals the masked Tibetan dancers whirl through the air, turning as it were a "cart-wheel." In a long striped girdle or vest their feet cut like a ballet-dancer's skirt until their bodies seem parallel to the earth.

certain sacred mysteries, during the celebration of which the initiates danced, probably in a nude condition (as we are told that their bodies were daubed with clay), while they whirled the bull-roarer. The parallelism with the initiation ceremonies of the Australians is complete, and it is obvious that these and many other elements in the religious practices and beliefs of the Ancient Greeks were survivals of savagery. The noise made by the bull-roarer is not unlike that of a storm, so not unnaturally some savages employ it to raise the wind, as in Torres Straits and South Africa, or more frequently to produce rain. This was, perhaps, its main purpose in North America. We are definitely told that at the snake-dance of certain Pueblo Indians of Arizona, the medicine-men twirled it rapidly and succeeded in faithfully imitating the sound of a gust of rain-laden wind; as one of the medicine-men explained, by making this sound they compelled the wind and rain



[In the foreground]

[The Hon. K. R. Indras]

TRIAL CUSTOM

This photograph is of great interest, as it records a modern instance of a trial by ordeal in British East Africa. The dispute, which concerned the theft of a cow, was by this method satisfactorily settled.

to come to the aid of the crops. Even in some savage communities the bull-roarer has degenerated into a plaything, as has long been the case in our own country. This insignificant object is perhaps the most ancient, widely-spread, and sacred religious symbol in the world.

This, too, is the occasion when the moral code of the community is inculcated, and instruction is given in all that it behoves a man to know and do. For example, the manly virtues impressed on the initiates of the Western Islanders of Torres Straits were, remembrance of admonitions, reticence, thoughtfulness, respectful behaviour, prompt obedience, generosity, diligence, kindness to parents and other relatives in deed and word, truthfulness, helpfulness, manliness, discretion in dealing with women, quiet temper. Bravery, ferocity, endurance of pain and hardship, and other warlike qualities, were regarded as great virtues. The prohibitions were against theft, borrowing without leave, shirking duty, talkativeness, abusive language, scandal, marriage with certain

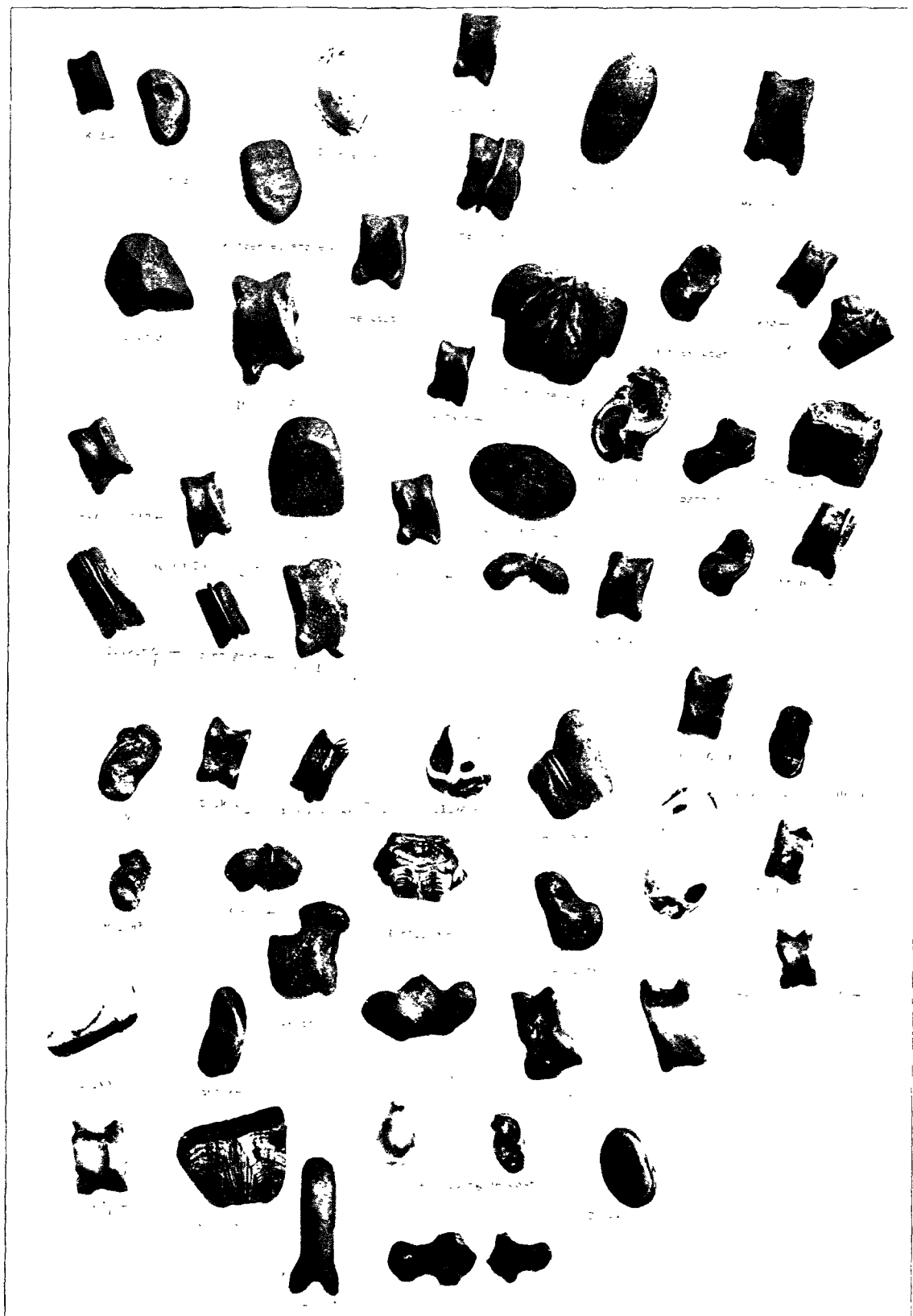


FIG. 11. The Bones of South African Bantu.

By H. A. Jones

DIVINATION CUSTOM

The divination by casting bones and other objects is a custom widespread amongst the South African Bantu. Each object has its meaning and may fall in two or four different ways, hence the extreme complexity of the art of interpretation. The grouping here shown prophesied that another clan would soon arrive and make its submission.



FIG. 10. — *Ma'utzu, Congo.*

HAIRDRESSING CUSTOM

The cylindrical coiffure is affected by the *Ma'utzu* women of *Congoland*, who often increase its length by weaving black thread in the hair. The slanting effect is increased by the compression to which the heads of newly-born girls are subjected. Note also the cretazized face.

boards or bandages must be begun immediately after birth. Very varied are the reasons given for such practices: some appear to be probable, others are plausible or insufficient, while in many cases no reason can now be discovered with certainty.

Some of the women of the Western Islands of Torres Straits had the representation of their totém scarified on their body. In Borneo and parts of New Guinea certain tattoo designs signify that the man is a warrior and has killed an enemy. Among some people tattooing is permitted only to a free man, and may thus be indicative of status. The speedy mortality which occurred in New Zealand was a blazon of deeds of valor. Sometimes tattooing or scarification is resorted to to render the person immune against certain poisons and fangs, or as a preventive or to ward off illness. The design on the breast of a Kaviir of Borneo protects the escape of his soul when ill, and the Kaviir of the same tribe has these designs on his thighs to protect him from the bite of reptiles, and on his arms to protect him from the bite of insects. The natives of the South Sea Islands, as the *Papuan* and *Malagasy*, have a long

individuals, revealing the sacred secrets. Careful advice is given as to tribal duties; each individual must regard the tribal enemies as his own. The tribal conscience of the natives of the Papuan Gulf is fully attuned to Nature's law of the survival of the fittest: personal desires and all else are subordinated to the great end of adding to the strength of the tribe.

From this brief sketch it will be apparent that the initiation ceremonies are of the utmost importance to the savage. It is difficult for us to realize the reverence felt for these sacred ceremonies, and it must be admitted that this intense feeling, combined as it is with reticence and discipline, has a strong educative effect on the people. For this reason, if for no other, these ceremonies are worthy of very careful study. Whatever tends to take a man out of himself and to weld him into solidarity with his fellows is an upward step in the slow and laborious evolution of man, and deserves our sympathetic respect.

The permanent deformation of the person by means of cutting, boring the nose or ears, knocking out teeth, puncturing or scarifying the skin, may take place at various periods of life; but many of them are performed when the child is young, and the artificial deformation of the head by means of



FIG. 11. — *Shilluk, Anglo-Egyptian Sudan.*

HAIRDRESSING CUSTOM

The *Shilluk* women are the most numerous of the negro tribes of the Anglo-Egyptian Sudan, dress their hair in very grotesque forms, such as a coil, a helmet, a broad-brimmed hat, or as in the illustration above, and often ornament it with grass and feathers.

assigned for the custom among various tribes, but this is not the place to enter into further details. Sufficient examples have been given to show that it is probable that, whatever may be the case at the present day, the origin of tattooing is not to be sought in the mere desire to beautify the body, but rather that it had a multiple origin mainly for social or magico-religious purposes.

This conclusion concerning the significance of tattooing may be taken to apply in a general way to methods of artificial deformation of the person.

After having been admitted to man's estate, the next social step is matrimony. Very diverse are the ways for obtaining a wife. Betrothals may be arranged between infants, or even before



FIGURE 1. Mohammedans at prayer in Algeria. Their sacred shoes are lying beside them, having been taken off their feet as a token of respect to their God. The custom corresponds to the Christian custom of removing the hat from the head.

RELIGIOUS CUSTOM

This gives a typical view of Mohammedans at prayer in Algeria. Their sacred shoes are lying beside them, having been taken off their feet as a token of respect to their God. The custom corresponds to the Christian custom of removing the hat from the head.

they are born. Relatives may select a bride for the youth, in which case each is taken to select one who by her strength, industry, wealth, family influence, or other qualification will be profitable to the husband's family. Among some Australian tribes wives are allocated by the council of old men as they choose—due regard, of course, being paid to customary forbidden degrees of kindred and affinity—these wives or husbands consist of two classes, special spouses and accessory spouses, the number of permanent ones of the latter being determined by the old men. Elsewhere the selection of a girl is accompanied by council from the part of the young man is not infrequent, and there are a few tribes where the girl proposes marriage to the man.

As a general rule, among the less civilized peoples the actual marriage ceremony is not of much importance. Very frequently it is publicly ratified by the couple eating together food which has been cooked by the bride, or by their being tied together. Wives may be obtained by

capture, but it is not always clear how far this is a prearranged matter, for the screams, tears, or strugglings of the bride are known in some cases merely to be part of the routine. The purchase of a wife appears to have its origin in the fact that the group or family of the bride loses her services, and the payment is, therefore, an indemnification for loss; an exchange of girls between the two groups or families generally squares the account. Cases are known where the indebtedness of the husband does not cease when the bride-price is paid, but payment has to be made for the children as they arrive. Husband-purchase is known in India and elsewhere.

The last great event in a man's life is his death, and there is a remarkable variation in custom with regard to this inevitable climax. There are peoples who appear to think little of it, and dispose of the corpse in a very unceremonious manner; but in the great majority of cases it is felt that



[Photo by]

[C. W. Hatterley.]

MARRIAGE CUSTOM.

After the wedding-day a bride in Uganda is allowed to remain idle for a month or so. Then her relatives bring her a present in the form of food, in this instance a dozen bunches of bananas, a dozen fowls in the large basket or cage, and salt eggs in the smaller baskets. After this food is eaten the bride must commence to work.

something mysterious has taken place. Very wide-spread is the belief that life should continue until old age wears out the body, or until a man is killed in warfare. Disease or accident which end in death are regarded as being due to the action of some malevolent person or spirit, and whenever possible the death has to be revenged. A local sorcerer, or more frequently one belonging to another community, is credited with the death, and reprisal is made or indemnity claimed. Many prolonged vendettas are due to this cause, which, like snowballs, increase in volume as they roll along.

A death has two aspects, the personal and the social. Human nature is pretty much the same everywhere, relatives feel a more or less intense grief at a death, and the methods of exhibiting it vary mainly in detail. Sorrow may be expressed by mutilation of the mourner—ga-ling the flesh, lacerating the ears, cutting off the joint of a finger, or in other ways; sometimes the blood is allowed



From Street View, No. 1.

From Street View, No. 1.

RELIGIOUS FESTIVAL

The festival of the Passover is celebrated every spring with rites exactly like those which were observed on the night of the great slaughter when the *first-born* of the Egyptians were slain. The photograph, which was taken in Palestine, shows the finding of a sheep without blemish.



Photo by]

[Em. Frechon, Biskra.

SPORT CUSTOM.

Falconry is an exceedingly old custom amongst the Arabs, dating back to a period anterior to the Christian era

platform, or in the fork of a tree, enclosed in a stone cist or wooden coffin, rammed into an earthenware jar, sent adrift in a canoe, or burnt by quicklime or fire. Thus in various ways the body is disposed of; but, so far as is known, all mankind believes that this is not the end, and that life is continued after death. Funeral ceremonies have generally two objects—the disposal of the corpse and the dismissal of the ghost.

There are diverse views concerning the nature of the soul; indeed, we are told of people who believe that more than one soul can be associated with a human body. For example, Mary Kingsley states that the West African Negro usually believes in four: the soul that survives, the soul that lives in an animal away wild in the bush, the shadow cast by the body, and the soul that acts in dreams; the witch-doctor has different treatments when doctoring the diseases that afflict these various souls of a man. For our present purpose we may ignore the many theories, both of the cultured and unlettered, respecting the soul of the living, and confine ourselves to the soul immediately after death, which to avoid ambiguity will be spoken of as the ghost.

Two contrasted beliefs are held with regard to the ghost, the one that it is friendly towards the living, the other that it is capricious when not actively hostile. These two beliefs call for different methods of treating the ghost. Sir Laurence

to fall on the corpse, in some cases for the express purpose of giving increased vitality to the spirit of the deceased, in others as a mark of sorrow or pity for the deceased. A mourning costume of some kind or another, be it only the application of ashes or pigment to the skin, is practically universal and is worn for prescribed periods. Taboos and limitations of various kinds are usually enforced on mourners.

It is difficult to imagine a method of disposing of the corpse that is not actually practised by some tribe. It may be eaten with more or less ceremony by relatives or enemies, or flung to the beasts of the field, the birds of the air, or fishes of the sea; it may be buried in the ground full length, or in a contracted position, lying down or sitting up; it may be deposited in a cave, on a



From S. even copyright by]

[Underwood & Underwood.

SORCERY

Sorcerers putting the crown of "good luck" on the head of a painted bride of Korea

Gomme has pointed out that in the folk-lore of the British Isles, on the one hand, there is a definite representation of a cult of the dead based on the fear of dead kindred, and found in isolated patches of the country; on the other hand, there is a definite representation of a cult of the dead based on the love of dead kindred and friends generally prevalent over the country. The former he assigns to the pre-Aryan inhabitants of Britain, while the latter seems to have been characteristic of the Aryan-speaking invaders. The family religion of the latter centred round the domestic hearth where the ancestral god resided; the dead ancestor has passed into a deity, and simply goes on protecting his own family, and receiving suit and service from them as of old. Parallels to this belief and to the customs which it engenders may be found in Africa.

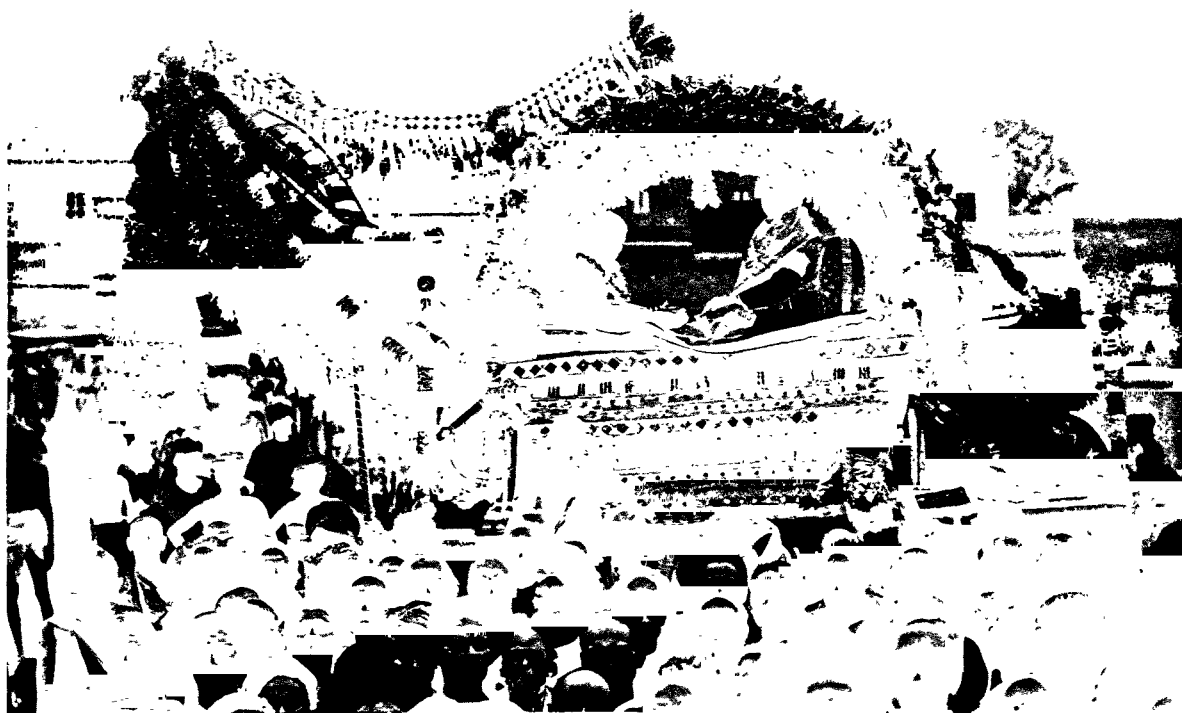


Photo 162

[T. Arumugavan]

MARRIAGE CEREMONY

In the Tamil marriage ceremonial the bride and bridegroom are seated in a palanquin which is decorated with festoons, tinsel, coloured cloth etc., with little carved figures at each corner. The crowd represents a typical group of Tamil villagers with the hair shaved in front in orthodox fashion.

Food offerings placed within or upon graves may have been originally intended for the actual use of the ghost, as they still seem to be in many places; for a similar reason, a woman would be provided with the domestic appliances, while a warrior would have his weapons, and an important man would have sacrificed at his grave slaves to wait on him and wives to minister to his pleasure. As the human beings were killed that their ghosts might attend to the powerful ghost, so frequently objects were broken, for in ghost-land only ghostly objects would be necessary. Offerings might be made at graves when it was no longer believed that the ghost actually made use of them, in the hope that the ghost would see that he was remembered and would feel kindly disposed to his living kinsmen.

The ghost generally haunts its last earthly abode for a longer or shorter time, and is apt thereby to be a source of annoyance or of fear to the survivors. It, therefore, becomes necessary to ensure the riddance of the ghost—it must be laid, as we express it. This is perhaps the significance of some

of the spectacular death ceremonies or death-dances of many savages. These ceremonies usually take place at more or less regular intervals, or when occasion seems to demand it. The survivors have presumably performed the requisite obsequies ; they have gone into mourning and observed the traditional taboos and customs. They have mourned and done their duty, and they want to be quit of ghostly visitors.

It is true that the conservatism of savages is the sheet-anchor of ethnologists, though it would be wise not to lay too much stress on it. A perfectly isolated people probably changes its customs with extreme slowness, but such a people is hard to find. There is increasing evidence that many move-



[Photo by]

[C. W. Hutterley.]

SPIRITUALISM

These four beaded frames, which are sacred and strictly guarded in a temple, are supposed to contain the spirits of the dead. The one carried shoulder-high by the native dressed in white contains that of the late King Mtesa of Uganda, the other three those of his near relations.

ments of population have occurred at different times over the greater part of the surface of the earth, and students are now endeavouring to trace them ; it should also be borne in mind that cultural drifts may take place with extremely little racial migration. It is this contact of peoples, whether through war, trade, or peaceful infiltration, that is the mainspring of progress. Different ways of doing things, different ideas, different ideals, come into juxtaposition. The savage is just as ready to note these differences as the civilized man ; nor does he fail to take advantage of many of them.

When a people addicted to one set of customs mixes with those who practise others, what is to happen ? This depends upon various circumstances ; but, speaking broadly, the more energetic people impress their customs to a great extent on the less vigorous, though the indigenous customs

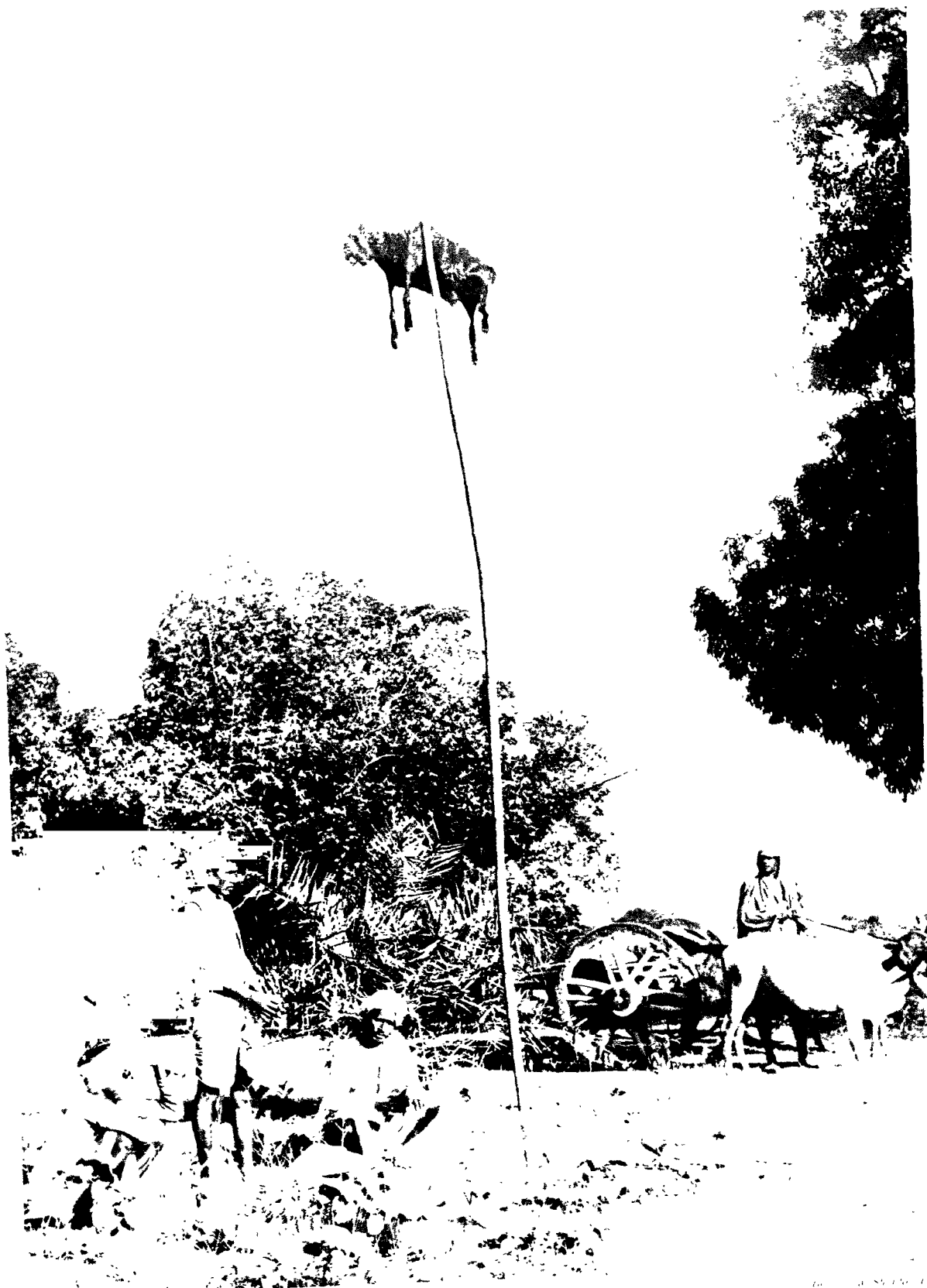


Photo 100

SACRIFICIAL CUSTOM

In times of cholera, famine, or great calamities, sacrifices are made to propitiate Kali, the grim goddess of destruction. Her chief shrine is at Bindhachal, Mirzapur, North India, and reeks with the blood of countless victims.

Photo 100

have a tendency to persist in a more or less debased form among the servile population or among the women and children.

The dominant people generally has a strong political organization, which is forced on the weaker people, and with this a more developed religion is generally combined, which naturally becomes dominant. When two diverse social organizations come into contact with one another some adjustment becomes necessary; and as fundamental matters like the reckoning of descent, marriage regulations, or the inheritance of property cannot be lightly set aside, compromises generally occur. There is considerable difficulty in some cases in determining whether intermediate conditions are the result of a natural evolution or are due to the contact of two or more cultures, each example has to be studied on its own merits, and this problem of evolution or amalgamation is the most important one that is now engaging the attention of ethnologists.

It is only possible in a short space to deal perfunctorily with a few of the more important customs of various peoples, and what has been here attempted is to give an indication of the scope of CUSTOMS OF THE WORLD, and the great interest which attaches to its subject. Someone has said: "There is nothing in the end which is not in the beginning," and an unbroken continuity can be traced between most of our customs and those of our barbarian forefathers, who, in their turn, received them from their savage ancestors. Existing barbarians and savages are belated stragglers in the race of life, and that is why we consider that their customs are not curiosities to be gaped at or scoffed at, since for us, as well as for them, they are full of significance.



From "The Tailed Head Hunters of Nigeria"]

[By Major A. J. N. Tremearne.]

MARRIAGE CUSTOM

Among certain cannibal tribes in Northern Nigeria a tail made of palm fibre is worn behind and a small bunch of leaves in front as a sign of marriage. The woman with the hair left to grow is probably in mourning, as the hair is usually shaved off.



From "Melanesians and Polynesians," by George Brown, D.D.]

[By permission of Messrs. Macmillan & Co.]

BASILAKI WOMEN WEARING SHELLS AS A SIGN OF MOURNING

In many parts of Melanesia visible signs of mourning are customary, in some places the women wear an additional garment, and in others are less clothed, and some special ornament, often a necklace, is a frequent sign.

CUSTOMS OF THE WORLD

CHAPTER I

MELANESIA *By R. W. WILLIAMSON, F.R.A.I.*

INTRODUCTORY.

AND CUSTOMS RELATING TO BIRTH

MELANESIA is the name given to a series of groups of islands in the South Pacific, commencing in the east with the Fiji group, which is somewhat separated from the others, and including, in a chain extending in a direction from south-east to north-west, New Caledonia, the Loyalty Islands, the New Hebrides, the Banks Islands, the Santa Cruz group, the Solomon Islands, the Bismarck Archipelago, the Admiralty Islands and New Guinea.

Though the inhabitants of the Fiji Islands, which are closely adjacent to some of the groups of those of Polynesia, should, strictly speaking, be dealt with under the heading of Melanesia, it has been found more convenient to include them in a later article on Polynesia, as the people of these islands have been profoundly affected by Polynesian influence.

The Melanesians, though differing among themselves in physical characteristics, may be described broadly as a dark people, the colours of their skins being varying degrees of dark or chocolate-brown (not black, as their name would imply), of an



From "Melanesians and Polynesians," by George Brown, D.D.]

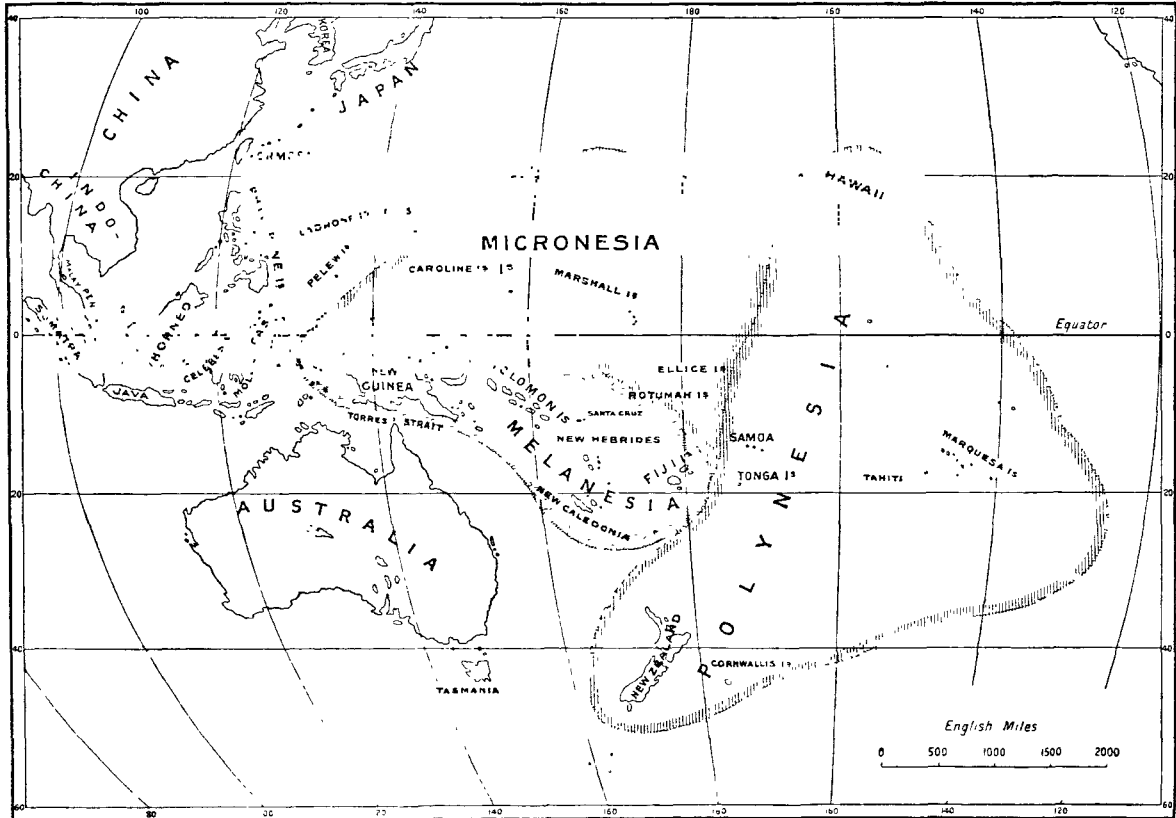
A MARRIAGEABLE GIRL.

Tattooing of a Kouta (New Guinea) girl who has reached a marriageable age. The decoration is begun when she is about five years old, and is added to year by year as she gets older. The V-shaped marks on the chest, with certain others, are done last, and are an indication that the girl is marriageable.

Customs of the World

average stature of about five feet four inches, and with black, frizzy hair. In some of the islands forming the extreme west portion of the Melanesian series, and especially in New Guinea and the Admiralty Islands, are found people, now distinguished by the name "Papuan," who, speaking generally, are taller and darker-skinned than the Melanesians, and among whom a somewhat convex nose is a characteristic feature; but the Melanesian strain has been largely introduced into the blood of these people, except as regards the western portion of New Guinea and a few other places.

The mode of dress of the Melanesians differs considerably in various parts of their area. The men in many places go naked, and even where they have some covering, it is usually only a loin-cloth, or a perineal band, tied round the waist and passed between the legs; and the dress of the



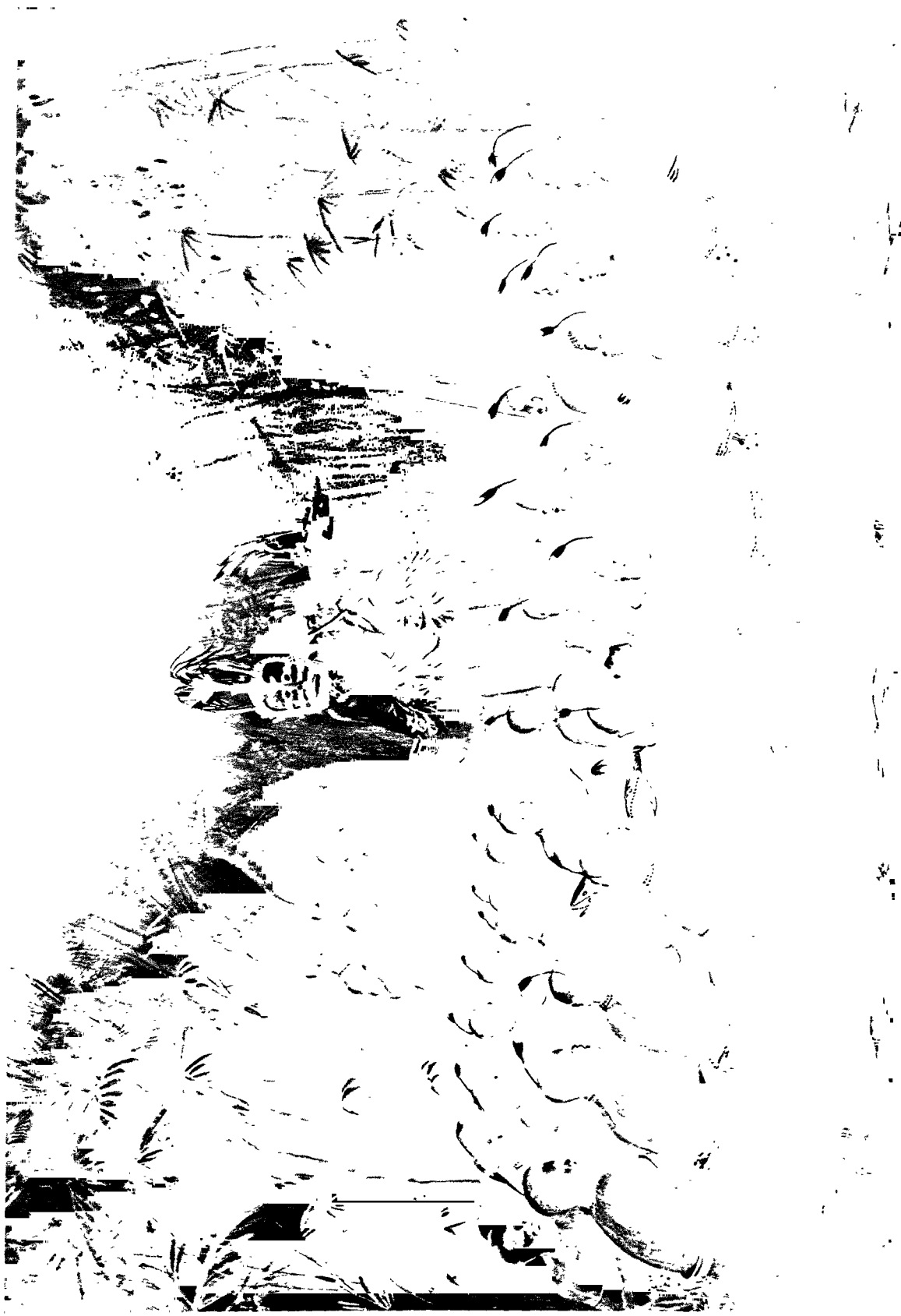
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MAP SHOWING MELANESIA, POLYNESIA, MICRONESIA, AUSTRALIA AND THE MALAY ARCHIPELAGO.

women consists in most places of a cloth or petticoat of leaves, tied round the waist, or a perineal band. Only a few places have been found in which it is the habitual custom of the women to go absolutely naked, at all events after they have attained to a marriageable age.

There are also innumerable local and tribal customs as to ornaments; but it may be said that, speaking broadly, these generally consist of feather ornaments worn on the head, necklaces and pendants of shells, dogs' teeth, beads, dried fruit, etc., hung round the neck, ear-rings in considerable variety, nose ornaments, and belts, armlets, wrist-bands, leg-bands and anklets, of which some are made of plaited fibre, some of bark, and others of shells, and some of which are in places made by a textile process. Flowers and bright-coloured leaves are largely used in most places to add to the brightness of their attire.

In artistic ideas there is a wide divergence between the development of the various tribes. Some of the people produce elaborate designs, which are seen in their personal ornaments, and



INITIATION CEREMONY IN THE TORRES STRAITS

Scene at the ceremony of initiation of youths by a secret society in one of the Torres Straits Islands. During this ceremony the youths for the first time witness the sacred dances and learn some of the legends of their tribe, after it they are gathered together and attacked by armed men, dressed up to represent spirits, and often badly hurt.

[See A. C. Haddon, *St. B.*, I, R. 8.

the carving and decoration of their important buildings, canoes, implements and utensils, and which include realistic and conventional representations of human beings, birds, animals and plants ; and considerable artistic power is sometimes met with among tribes, who in other respects are among the most primitive.

Tattooing is common in most of the islands. In some both males and females are tattooed ; in others, only females. As regards both sexes, the decoration is in many places adopted as an indication of having attained the state of puberty, and being marriageable, this being especially so with females ; indeed, in many places tattooing is a necessary qualification for marriage of a woman, and in some it is so for a man. Again, in certain districts special tattoo patterns are adopted as clan marks ; also, in some places distinctive designs are tattooed upon men as an honourable

mark, the commonest indication of the decoration being that the man has taken life ; and in this case the pattern adopted will sometimes further indicate whether the life taken is that of a man or a woman. Scarification—that is, the cutting of the flesh, so as to leave permanent scars—is also a common form of body decoration ; and here, again, it is frequently of a distinctive character, indicating the person's clan.

Nose boring and ear piercing are also extremely usual with both sexes ; both the septa and the wings of the noses are bored, but especially the former, and in the holes thus made are afterwards inserted various forms of ornament, the commonest being a pencil of shell or



[By A. C. Haddon, Sc.D., F.R.S.]

The three dancers. The mask of the front one has no eye-openings, so the second one has to guide him with a piece of rope. In dancing each foot is raised high before it is brought to the ground, and there are long pauses between each step

bone. The boring of the ear may only amount to a hole sufficiently large for the insertion of a pendant ornament ; but in many places the hole is made larger, and is afterwards gradually still further extended, until it is capable of holding a large ornamental disc or ring, the flesh of the ear holding the disc very much as the rim of an eye-glass holds the lens inside it ; and, when an ear with a hole so dilated is without its ornament, it hangs down in a long pendant loop of flesh.

Cannibalism used to prevail throughout the greater part of Melanesia, but there are places where its past existence is stoutly denied by the people, and where no traces of it can be found. In many parts European control and missionary influence have put a stop to it ; but it is undoubtedly still habitually indulged in, as of old, in places which this control and influence have not reached ; and, even where it has ceased as an openly conducted practice, it is often indulged in secretly and furtively.

Many of the ceremonious observances of the Melanesians are extremely peculiar and interesting, and it is proposed first to give examples of some of those which relate to the various ordinary stages of a man's life.

Special ceremonies in connection with the birth of a child are not widely indulged in, but they are met with in places; in many they are confined to births of first-born children, and in some to the children of chiefs.

La Couvade, that is the lying-up by the father as an invalid, and customs approaching it are found in some parts. In one of the Solomon Islands this practice has actually been met with; and both there and in the New Hebrides and Banks Islands it is in places the custom, not only for the mother, both before and after the child's birth, to refrain for a period from eating certain food, which, it is thought, would be harmful to the infant (this being pretty universal in Melanesia), but for the father to do so also; and the father will sometimes abstain from lifting heavy weights, or climbing trees, or engaging in any hard work, or going out to sea, the belief being that, if he does so, the babe will suffer. In the Banks Islands the father will not for a month after the birth of a child go into any of the sacred places into which the child could not go without risk. Among the Koita of New



[By A. C. Haddon, Sc D., F.R.S.]

The front dancer at the same ceremony. They emerge from a sacred house, wearing the sacred masks, and dance into the horse-shoe group of men, and back again into the house, and repeat the performance twice. The way in which the front dancer holds his arms and hands is a peculiarity of this dance



[By A. C. Haddon, Sc D., F.R.S.]

The dancers turning round to dance back again to the sacred house. During this turning movement they kick out as though trying to drive something away

Guinea, too, the food restriction to which the mother is subject prior to birth is imposed upon the father also, and it is believed that, if he broke it, the child would become seriously ill.

In one of the New Hebrides Islands, when a newborn infant is eight or ten days old, a sacrifice is made to secure it against misfortune. In another, when the child is ten days old, the father goes down to the beach to wash its clothes; and, as he does so, he scatters along the path little toy bows, if the child is a boy, and fragments of the pandanus fibre out of which mats are made, if it be a girl; the idea of the bows is that the boy is to be a strong bowman, and that of the fibre relates to the girl's future duty of making mats, which are a form of currency. If the child dies after eating food for the first time, the parents will never afterwards eat the same sort of food. In another



From "The Melanesians of British New Guinea," by C. G. Seligmann.]

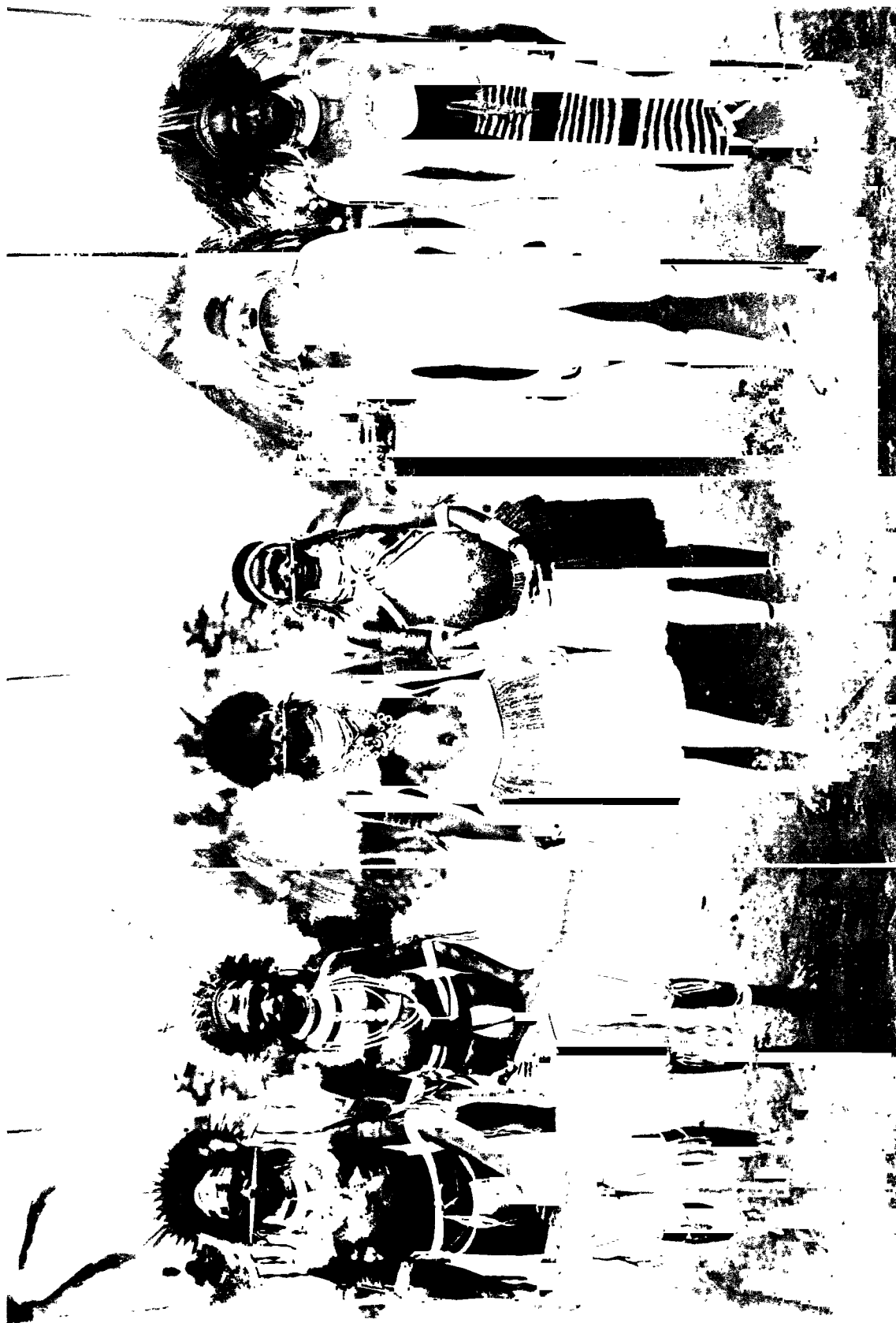
[By permission of the Cambridge University Press.]

A "DUBU" CEREMONIAL PLATFORM OF THE KOITA (NEW GUINEA).

It is sacred, and the ghosts of the dead are supposed to resort to it at times. Each post and plank has a hereditary owner who is responsible for it. It is the meeting-place for discussion of serious matters, and a man who for the first time had taken human life used to sit in glory upon it.

On the island of the same group a first-born son remains ten days in the house, during which time the father's kinsmen take food to the mother, and on the tenth day the father gives them food and mats; these kinsmen of the father then lay upon the infant's head mats and the strings with which pigs are tied, which the father accepts as a sign that they will afterwards, if necessary, feed and help his son. In one of the Banks group the birth of a first-born son is the occasion for a noisy and playful fight—a pretended attack by the kinsmen of the mother, whom the father afterwards buys off.

In the Gazelle Peninsula (Bismarck Archipelago) there is ceremony on the birth of the first child of a prominent person. A sorcerer must be present, and he performs charms over the mother's food, and blows coral lime in different directions to scare away the evil spirits, and rubs it into the body of the mother. After the birth a fire is made, and the baby is passed by a woman through the smoke with the words: "Become strong, acquire much *tabu*" (native shell-money), "throw



Photos by]

Two Meliro (New Guinea) men decorated for a ceremonial dance with shells, dogs' teeth, feathers, etc. The circular ornaments on their foreheads are made of fretted turtle shell with a flat white shell background. These are honourable decorations, indicating that the wearers have taken life in battle.

Two Meliro women decorated for a ceremonial dance. Their petticoats are coloured red and yellow in vertical bands. At each step of the dance they give a side twist of the hip, which makes the petticoat swing round and upwards, sometimes almost to the shoulders.

[R. W. Williamson, F.R.S.]

Two Mekeo men dressed in their war costume. The head ornaments are made from the feathers of the cassowary. The shells suspended to their necks are generally held in the mouth (see man to left) during a fight. Fighting in Mekeo is now prohibited by Government, but it has not entirely ceased.

the spear and sling the stone," in the case of a boy, and " Grow big, be strong to work, so that you may work in the fields," in that of a girl. At this ceremony, also, the sorcerer is present, and he puts his hand in the smoke, holding a little ash between his fingers, and with the latter he touches the eyes, ears, temple, nose and mouth of the baby, for the purpose of strengthening it against evil spirits.

In the central parts of New Britain (Bismarck Archipelago), when a woman gives birth to a child (first-born or otherwise), the men of the village assemble in the club-house, each holding a tree branch ; they burn the leaves, but break off some of the twigs which have young shoots upon them ; they then hold these twigs in their hands, and, as they do so, one of them speaks a charm over a piece of ginger, and then divides the ginger among the others ; the men chew the ginger, and spit it out upon the twigs, which they then hold in the smoke. The reason for this ceremony appears



AN INITIATION CEREMONY IN THE TORRES STRAITS.

Scene during the dancing at a ceremony of initiation of youths in one of the Torres Straits Islands. The men go through a long series of curious and fantastic dances on the seashore.

to be, not, as is usual in birth ceremonies, the benefiting of the child, but the belief that, if the men do not perform it, they themselves will be cowardly in war, and their weapons will lose their power.

In New Ireland (Bismarck Archipelago) the birth of a first-born is the occasion for a very different ceremony, consisting of a sham fight between the men and the women of the village, the former being armed with sticks, and the latter with stones and other missiles ; at the conclusion of the battle there is a feast of pigs and vegetables.

In one of the Solomon Islands, when a woman is about to give birth to a child, the women of her village build her a small leaf-hut away in the bush ; and there she has to remain in the damp and dirt, often with the rain pouring in through the roof, until the child is born. No male hand must take part in the building of the house, and no man, not even her husband, must approach it whilst she is there ; and the husband must not see the child for at least a fortnight after birth. The birth of

the child is followed by a blood-sprinkling ceremony performed by the women.

In a district of South-east New Guinea a mother always lifts up or presents her child to the first full moon that occurs after its birth, as this causes the child to grow fast and talk soon.

The Koita people of New Guinea have a birth ceremony. When the child is three or four weeks old, it is decked out in much finery, and carried by its mother, who is also much ornamented, to her mother's house. She is accompanied by her husband's sister, who walks behind, carrying an empty pot, a spear, a petticoat and a fire stick. The two women then sit together, smoking and chewing betel; but they are shortly interrupted by the wife of the mother's brother, who strips the ornaments off both mother and child, and these, together with the pot, spear and petticoat, go as a present to the child's relations on its mother's side; subsequently a similar return present is made before the mother and child leave the house.

In the Mekeo district of New Guinea, when a first child is born, the people of the village collect near the house, and sing all through the night; and the next morning the child's father kills a pig or dog for them, and they have a feast. There is no dancing; and even the feast is omitted if the village is in mourning for a recent death.

In parts of the mountainous interior of New Guinea the birth of a child is the occasion for a mock hostile attack by women. Thus among the Kuni people, on the birth of a woman's first baby, a number of women assemble in the village, and attack her house and the village club-house with darts; and among the Mafulu it is the custom to celebrate the appearance into life of the first-born child of a chief by a feminine attack, in which the women enter the village in full dancing decorations, armed in both hands with spears and clubs, and make an attack upon the chief's house and the village club-house, hurling their spears at the buildings with such force that they sometimes penetrate the roofs, and this ceremony is followed by pig-killing and feasting.

In the Torres Straits Islands, when the mother is in travail and great pain, her husband will sometimes go to the sea, and continue diving into it, possibly for hours, until the child is born, the belief being that by this means the mother's pain is alleviated. In case birth be delayed a sorcerer will take some sacred object and put it in the sea, whereupon the child will be born; or the husband will stand in the sea until his legs are cold, and so produce the same result.



Photo. by The Melanesians of British New Guinea.

CUSTOMARY TATTOOING

Tattooing of a Koita girl. She has had much of the back part of her body done, but tattooing above the waist in front (see page 1) will not be done till she has reached a marriageable age.

In some of the islands near the eastern end of New Guinea, on the birth of a first child, a token is taken to the garden and placed in the sheath of a base leaf of a banana-tree, one being chosen which is likely to bear fruit in about a month. When this has occurred, a feast is given to the child's maternal uncles, the fruit of this banana-tree being specially included in it, and three or four similar feasts are afterwards given at intervals of about a month. The restrictions upon the mother's diet are reduced at each of these feasts. The father goes to the club-house for some six months, and for the first of these he also is under a food restriction, the violation of which would, it is believed, result in illness of the child. He is not allowed to see the child during about the first month, and even for some time after that he avoids approaching or passing near his wife, if the child is with her, and will on no account touch the latter till it is from five to eight months

old, as, if he did so, it would cease to thrive, or even become dangerously ill. When the time comes at which the father may safely handle the child, the mother ties strings of shell-beads round its wrists and above its elbows, this being, in fact, a signal to the father

Infanticide is widely practised almost everywhere in Melanesia. An unmarried girl who has a child will generally kill it, for, though sexual morality is but loose throughout most of the islands, and in many cases does not exist, it is usually considered undesirable for an unmarried girl to give birth to a child, and in many districts it is a



[En A. C. Haddon, Sc D., F.R.S.]

A SECRET SOCIETY

Scene at the ceremony of initiation of youths by another secret society in one of the Torres Straits Islands. The initiates have to live for a month in the little huts, which are tied to their bodies, and during that time they are instructed in the customs of their tribe and as to how they, having become men, must conduct themselves.

disgrace and an offence, for which heavy punishment, in some places death, is meted out to her.

But there are many reasons for killing babies born in lawful wedlock. Sometimes the parents do not want more children, or it may be the baby is not of the desired sex, in which case it will be killed. This sex preference may be one of the father and mother only, based perhaps upon the sex of their existing children, but there are islands where boys are generally preserved and girls killed, and vice versa.

The birth of twins is not disliked everywhere, in fact, it is in places a matter of pride; but there are many districts where the prejudice against it is very strong, and, indeed, the birth will be contemptuously likened by the woman's neighbours to the litter of a pig or a dog, and in some places the suspicion actually arises that the twins have separate fathers. Wherever twins are disliked, it is customary to kill one of them. Deformed babies are often killed; but among some of the tribes of Dutch New Guinea they are preserved, in order that they may, when grown up, become magicians or witches.



Photo by

J. W. Lewis, Hon.

MALFORMATION OF THE EARS

A man of the Solomon Islands. The lobes of his ears having been bored, he has afterwards inserted a succession of things into the holes, so as to make them larger and larger, and finally capable of holding big disc-shaped ornaments, in the absence of which they hang in fleshy loops.



From "Melanesians and Polynesians." [By permission of Messrs. Macmillan & Co.]

COVERING WORN AFTER CHILD-BIRTH

A Kiriwina (South-east New Guinea) woman with the long covering shawl of grass worn for a period after child-birth. At ordinary times her clothing is only a short petticoat of grass.

In parts of the interior of New Guinea some rather peculiar reasons for infanticide by a married woman are given. A Kuni woman has been actually known to kill her baby, in order that she might be free to suckle a pig; and a Mafulu woman is sometimes constrained to do so, because it is a disgrace to have a child before she has provided a pig for a village feast; and, if when the child is expected there is no feast impending to which the pig can be given, or the mother is unable to provide a pig, she must conceal the birth and kill the child. These Mafulu women also often kill their babies as the result of a sort of superstitious ceremony. The child being born, the mother goes to a river, from which she takes a little water, and gives it to the babe. If it seems to accept and take the water into its mouth, it is a sign that it is to live; if not, it is a sign that it is to die, and she throws it into the river. This practice is certainly superstitious in origin, and is so to a large extent still, but not entirely; indeed, a woman who is childless, and wants a child, will sometimes accompany the mother to the river, and take and adopt a child which would otherwise have been drowned, and there can be no doubt that she first learns the mother's intentions.

CUSTOMS AND CEREMONIES RELATING TO THE PERIOD OF YOUTH,

THERE are among the Melanesians numerous customs and ceremonies relating to the period of childhood and youth, most of them associated with either the first wearing of clothes, attainment to the age of puberty, or initiation of boys into the customs and mysteries of the tribe.

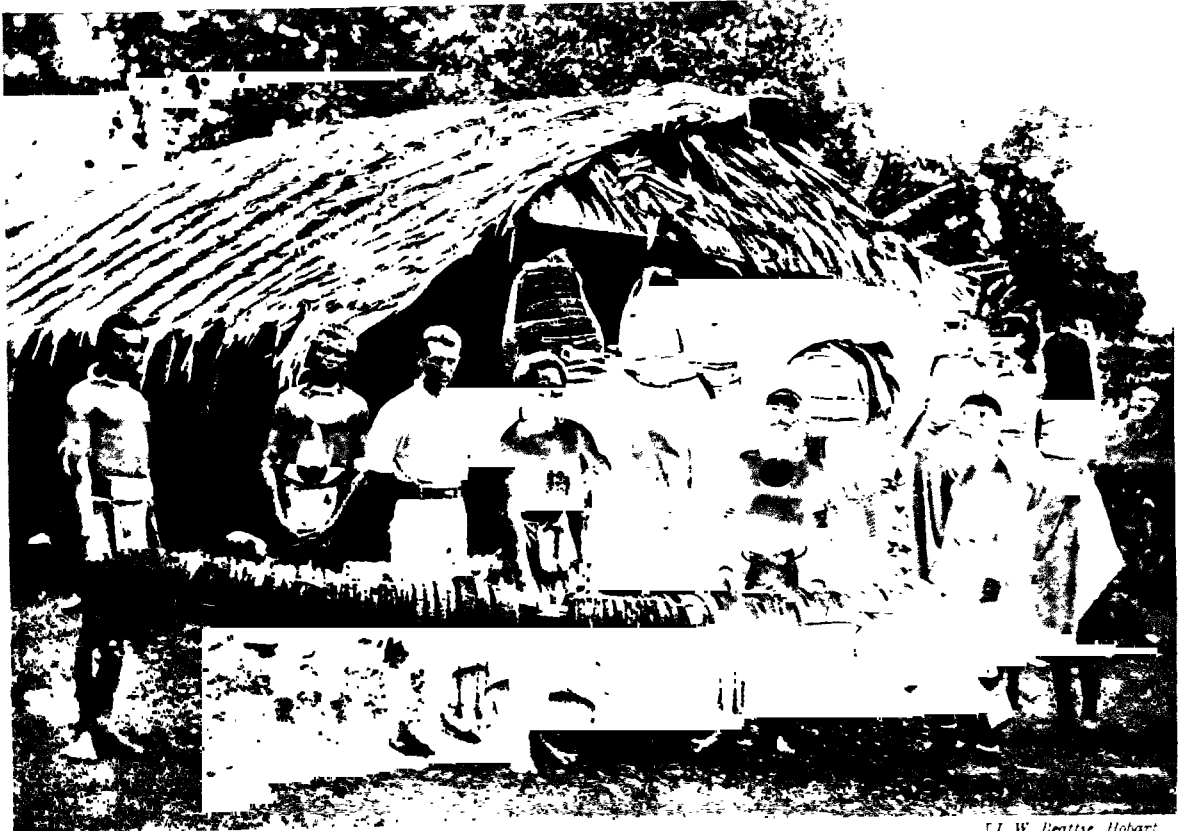
In the centre of New Britain (Bismarck Archipelago) the assumption by a first-born boy or girl of clothing is the occasion for a feast. The child is decorated, and its hair is shaven, so as to form a crown on the head; and then it sits, and is admired. If a boy, he sits naked until a loin-cloth is brought by a near relative, who rubs his loins with it, speaks charms over it, and fastens it on the boy's body. Then a masked dance takes place, and the boy is initiated into the mysteries. A

man is beaten before his eyes, as an illustration of what will happen to him if he reveals the secrets. Also the boy's legs are beaten, to make him walk quickly, and his mouth is struck, to make him speak boldly.

Among the Roro and Mekeo people of New Guinea the custom is for a boy's father to kill a dog or a pig, which he first hangs to the front of his house, and then gives to the boy's maternal uncle, and it is eaten by the members of the boy's mother's family; after this the boy is sent to the uncle, who in his own house puts on the boy's perineal band; but the boy's father and paternal relatives must not be present whilst it is being done.

This and other ceremonies relating to boys, in which the male relatives of the mother take a principal part, and in connection with which it is commonly the custom for the father to give a feast, or even substantial presents, to these relatives, are all associated with the idea of descent in the female line, which is common in many parts of Melanesia, and under which a child belongs to the clan of its mother, and is related to her people, rather than to those of the father. The mother's relatives are in many places largely responsible for the upbringing of the child, as one of their own family, and, indeed, in some districts there is a regular system under which a boy has for some time to render services to his maternal uncle, such as helping him in his garden work, and when out at sea in his canoe.

In the Mafulu mountains of New Guinea, where the women do not wear grass petticoats, their dress being merely a perineal band, similar to that of the men, the first wearing by a boy or girl of that garment is the subject of a ceremony. There is a dance and a feast, and a pig is killed, and the child, having been heavily adorned beforehand with ornaments, is placed standing on the body



THE PRICE OF A BRIDE IN SANTA CRUZ.

[J. W. Beattie, Hobart

Santa Cruz feather money, the price of a bride, made of red feathers from under the wing of a parrot the feathers are attached to pigeons' feathers, and then bound in rows into a prepared foundation, and the money is coiled up and packed with peculiar ornaments

of the slain pig, and whilst so standing, is decorated with a long, boa-like feather ornament, which is placed over his head ; but, instead of having its ends tied up at the back of the head, as such an ornament is always worn there, it has the ends left hanging down over his shoulders.

These Mafulu people have another ceremony of a nature which has not been met with elsewhere, namely, the conferring upon a child of the right to enter and live in the village club-house. Here again there is dancing, pig-killing and feasting, and the child is made to stand upon the body of the pig ; but the man who has placed it there immediately picks it up again, and runs with it to the club-house at one end of the village enclosure, upon the platform of which two rows of men are sitting, and hands it to the man at an end of one of the rows ; the child is then rapidly passed from hand to hand along that row, and then along the other row, after which it is returned to its carrier, who runs with it to the club-house at the other end of the village, where also two rows of



From "Dreissig Jahre in der Südsee"

[By permission of Messrs. Strecker & Schroder.]

CUSTOMARY MALFORMATION.

In one of the districts of New Britain (Bismarck Archipelago) there is a custom of compressing the skulls of infants, so that their heads grow into the curious shape shown in the plate. Skull deformation is quite unusual in Melanesia generally

men are sitting, and where the child is again passed from hand to hand along the rows, and returned to the carrier, who restores it to its parents.

They also have a ceremony for conferring upon a child the right to use a drum and dance at festivals. This is very similar to the one above described with reference to the perineal band, except that the chief event is the placing of the child on the body of the dead pig, followed by a beating of the drum and a subsequent handing of the drum to the child, who also beats it, and returns it.

Initiation and puberty ceremonies are closely associated ; indeed, the attainment to puberty is usually the period at which a boy is initiated—that is, instructed in the customs and ways, and, if there are such, the mysteries of his tribe. Seclusion in a separate building and avoidance of the boy by other people during the period of initiation are common features of its accomplishment, and prior to, or during the initiation, the boy usually has to undergo considerable discomforts.

In Bartle Bay (New Guinea) a boy must, prior to initiation, scrape an unripe mango fruit into the empty shell of a coconut, mix salt sea-water with the scrapings and then drink the concoction,



For the artist.

Chas. H. W. W. W.

A MASKED DANCER OF A DUK-DUK SECRET SOCIETY OF THE BISMARCK ARCHIPELAGO.

These societies conduct their mysteries in secluded spaces where the uninitiated and women are forbidden to enter. The members frighten the people with hideous noises and shrieks, and sometimes rush out, dressed in their masks, and beat the men, pursue the women and children, rob the gardens and terrify everyone.



By the courtesy of

[E. von Hesse-Wartegg]

The ceremonial dress of a man of a secret society.



By the courtesy of

[E. von Hesse-Wartegg]

Another type of dress of a secret society.

and afterwards wash it down with another draught of sea-water ; after which he must dive into the sea, and swim below the surface with his mouth open, drinking sea-water as he does so. It is said by the people that the swallowing of all this salt water does not make the boy sick, which is an amazing thing, though apparently the tendency to sickness is counteracted by drinking the milk of green coconuts.

In the Anchorite Islands (near the Admiralty group) boys who are to be initiated are taken to a special house, away from the village, where they are placed in charge of an old man. Special food only must be eaten by them, this being prepared in the village, and sent to them by the chief. They must not wet their hair in salt water, nor catch fish, nor look at a woman, and, if a boy's father comes to the house, the boy must retire, so as not to see him. During this seclusion they are instructed in the customs and ways of their people. Ultimately the boys return to their own houses, each with a huge wooden heart-shaped erection on his head ; a feast is held, and then for the first time the boys may chew betel-nut.

In a district of the island of New Britain (Bismarck Archipelago) it is the custom, when a number of boys have reached the age of puberty, to hold a great feast, at which all the boys' relatives are present. At a stage of the feast a rush is made by the men towards the boys, who are quickly seized from behind, and their arms pinioned ; this is a dangerous performance for the men, because the boys are entitled in self-defence to spear the men, and, indeed, it is etiquette for a boy who breaks away to attempt the life of his would-be captor. While the boys are being held, a chief or relative advances towards each of them with a coil of shell money, which he throws over the boy's head on to his shoulders, upon which all further resistance must cease. Sometimes a boy, who has escaped capture in this general attack, will be secured afterwards, being decoyed into some place, where men are waiting to fall upon him and throw the string of shell-money on to his shoulders.

The capture being effected, each boy must go away into the bush, where houses are erected for them, and must remain there for from three to six months. During his seclusion there he must

not meet or see a female relative, though there is no objection to his seeing other women; if by accident he meets a female relative, he must offer her anything he may have in his possession, apparently as a compensation for the shame of having been met by him, and this she will take without a word.

The period of seclusion being over, the boys are lodged in houses built for them on the shore, and a feast, given by their friends, completes the ceremony.

Perhaps some of the most interesting examples of initiation are those connected with admission of a boy to a secret society. The ceremony above mentioned with reference to the first wearing of a loin-cloth by a New Britain boy is of this character; but there are in parts of Melanesia various secret societies, the admittance into which is the initiation ceremony of the boys.

These societies, which celebrate mysteries strictly concealed from the uninitiated and from women, are found almost everywhere in Melanesia. Their purposes, and the practices associated with them, vary in different islands; but, speaking generally, they may be described as societies of men, who



From "Dreissig Jahre in der Südsee."

[By permission of Messrs. Strecker & Schröder]

DUK-DUK MASKED MEN.

Duk-duk masked men preparing for dance in their secret enclosure during the ceremony of initiation of youths into the mysteries, and their admission into the society. The youths are much beaten with sticks during the dancing, and are then themselves taught the dances, after which they receive their masks and grass garments.

have been initiated into the superstitions and mysteries of the tribes, and who meet together in buildings or spaces, usually carefully concealed, often defended by taboo marks, and which in most islands the uninitiated and the women are not allowed to approach; the penalty for doing so is usually very severe, and is, indeed, often death. The members of the societies meet in these places, and all that the rest of the people know about the proceedings there is that strange cries and unearthly and terrifying sounds issue from them, the latter being in fact produced by means of implements made for the purpose, and both being intended to strike fear into the hearts of outsiders. Extraordinary masks and garments are made in these places, and occasionally parties of men emerge from them, elaborately dressed in these masks and garments, which completely conceal their identity, and give them a truly alarming appearance; they rush into the villages rob the gardens, strip the fruit trees, pursue the terrified women and children, beat any man they can catch, and especially administer severe chastisement to any unfortunate being who has in some way incurred the disfavour of the society. As a rule, a youth who has not become a member of one of these societies cannot take a position of full social equality with the young men who are members, and he will not usually be able to secure a wife.

It is difficult to say what has been the origin of these societies. Probably it has been of a superstitious nature, and in most cases has been associated with sorcery and the desire to ward off evil, or bring prosperity to their members. Their terrifying noises and masked raids are obviously more or less of a fraud; but even when this fraud is found out or suspected by the other people of the village, as is now the case in some places, this does not altogether remove their fear of the society and its doings; and, indeed, some of the latter are alarming enough in themselves, without the added superstitious fear.

Among the best known examples of these secret societies are those of the *duk-duk* communities, occupying portions of the Bismarck Archipelago, and one type of these societies will now be



[By the courtesy of]

[F. von Hesse-Wartegg]

THE DUK-DUK ON THE WATER.

The next day the *duk-duk* enter decorated canoes, and are rowed along the shore by unmasked men, forming a sort of full-dress parade before the assembled villagers. Many still believe that these dreadful figures and the awful sounds which they make are not human, and are terribly frightened of them.

described. The meeting-place of one of these *duk-duk* societies is usually an open space, or dancing-ground, in the forest, closely concealed from view by thick undergrowth, and sometimes still further concealed by coconut mats, which are hung round it. One or two huts are erected in the ground, and in these the masks are kept, and occasionally, if the huts are not large enough to hold all the masks, some of them are hung up on a post. Non-members know where the dancing-grounds are, and take care to avoid them, as, if they trespass, a heavy penalty is exacted, even when the offence is unintentional; formerly a woman entering the ground was put to death by the members of the society. A portion of the ground is divided off, so that dancers may change their costumes unseen.

The admission of a number of young initiates into the *duk-duk* society is a great occasion, and, when the day arrives, it is announced with shouts from the dancing-ground. The youths are



[By permission of Messrs. Steed & Schroder.]

THE LANDING OF THE DUK-DUK

The landing of the *duk duk* is followed by more dancing, and on the following day the members commence a visitation of all the houses of the neighbourhood, from each of which a present is demanded. This continues for a month or two, and it is woe to the household that does not satisfy their demands.



By the courtesy of]

[The Rev. A. H. Fildes.]

PIGS AND BIRDS OF PARADISE THE PRICE OF A BRIDE.

Carrying away pigs and birds of paradise, the price given for a New Guinea girl about to be married. Brides are always paid for throughout Melanesia, the prices varying in different districts. Pigs, dogs' teeth and ornaments of different sorts, implements and food are common forms of payment.

admitted into it, and are placed standing in a ring. A high dignitary of the society, attired in the mask and finery of his office, then dances in the centre of the ring, shouting and gesticulating and hitting the youths with a stick, whilst other members, standing outside the ring, do the same, and there are generally cries and groans from the unhappy boys. The mothers and sisters, in the meantime, sit weeping at home. Food is then given to the youths, after which the high dignitary divests himself of his finery, and tells them to put it on, and they are impressed with the idea that the things are held on by magic. Dancing then follows, in which the youths are taught the various steps, and they are solemnly warned of the terrible things which will happen to them if they reveal the secrets of the society, after which there is a big feast, prepared by the relatives of the youths, in which the latter and the members of the society take part. The youths spend that night with the members in the dancing-ground.

On the following morning the youths, who are now members, are presented with their *duk-duk* costumes. If the dancing-ground is near the sea, the members of the *duk-duk* enter decorated canoes, and are rowed along the coast by unmasked men to the accompaniment of songs and beating of drums (see illustrations on pages 18 and 19). They then all return to the dancing-ground with shouts and songs and beating of drums, and there is a great dance, towards the conclusion of which the high dignitary and the other members take stout bamboo stems, and the former strikes at the masked dancers as they spring past him, they returning the blows. The shouts and shrieks of these people are heard by the women outside, who respond with deafening cries.

This performance being over, the members form themselves into a large circle, with the high dignitary in the centre; native money is given to him, and a little of it is given to each of the new members, to show them what a good thing it is to be a member of the society. Then the masks are all laid aside, and another feast, provided by the relatives of the new members, is consumed.

Next day the members of the *duk-duk* commence a collection of native money, and this continues daily for a month, or even two months, during which time every house in the neighbourhood is visited, and a present demanded from it, the members of the *duk-duk* living in the meantime on their dancing-ground. This collection is a true case of blackmailing, as the people well know that they would have a very bad time if they did not satisfy the demands. At the end of this period the high dignitary proclaims the *duk-duk* dead, a final feast takes place, all masks, etc., are stored away, and the members return to their houses until the next initiation ceremony, when the *duk-duk* will come to life again.

Some of the more important members of the *duk-duk* perform special dances in honour of the wealthy dead, for which they are well paid ; and, though they manage to accumulate wealth, they do not forget the other members of their society.

There is in the Bismarck Archipelago another form of secret society, called *igiat*, the head of which is a great wizard, who is called upon to help in cases of sickness, and whose witchcraft is much believed in. He can, by means of lime spraying, eating of ginger and incantations, control the spirits, cause them to be offended, appease them when offended, and take the life of an enemy by entering into and using an animal as a destroying agent. An *igiat* society, like the *duk-duk*, has its secret place of assembly, which the uninitiated must not visit, death at the hands of the spirits being the punishment which will fall upon an intruder. Within the enclosure is a spot in which are placed images, roughly cut out of stone or wood and painted, representing human beings, pigs, crocodiles, sharks, birds and other animals ; and none but the head of the *igiat* must enter

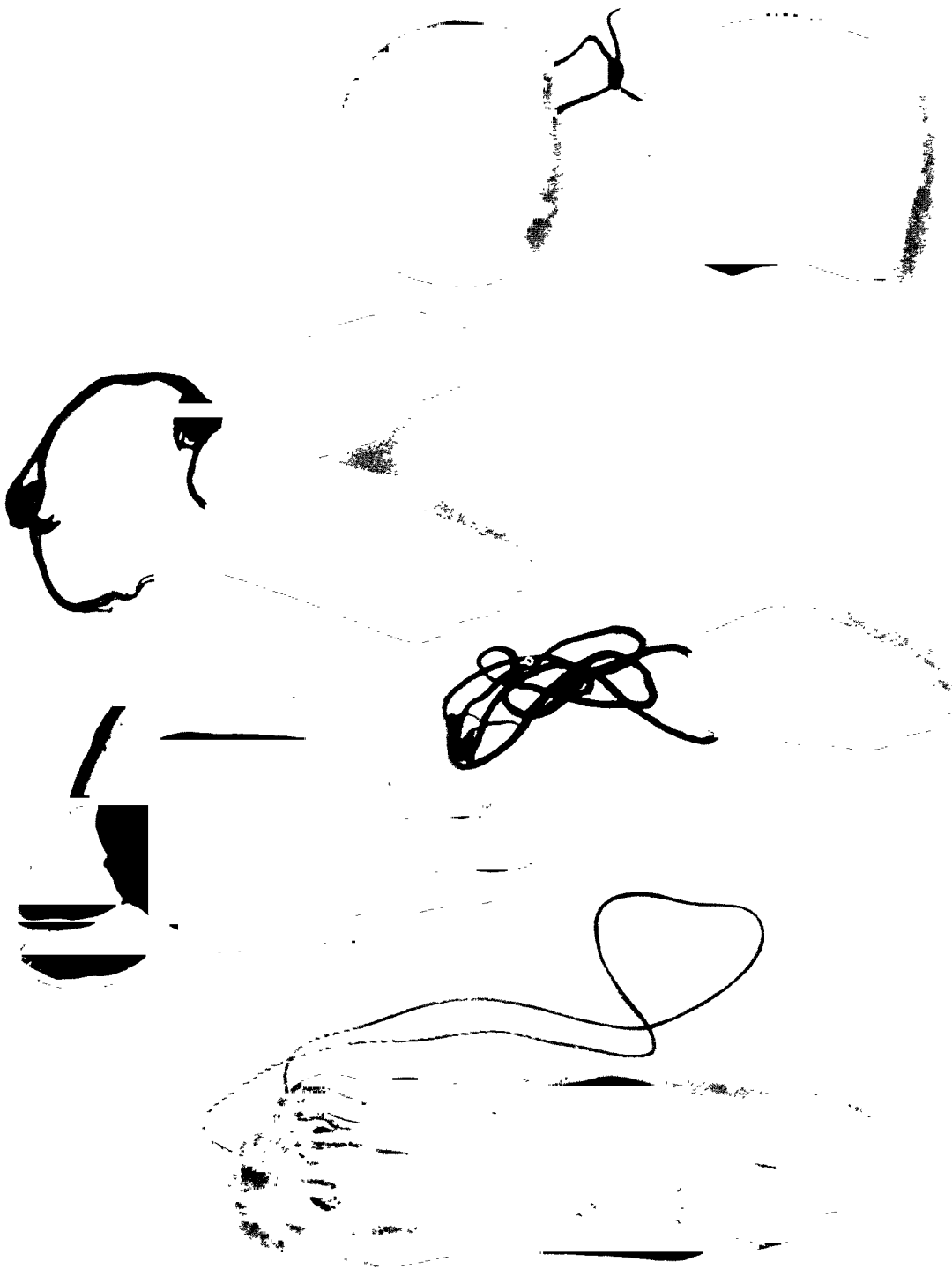


From "Fünfzig Jahre in der Salom."

"In der Salom." M. S. d. S. d. S.

BETROTHAL CUSTOM IN THE BISMARCK ARCHIPELAGO

Cone-shaped cage in which a girl of the Bismarck Archipelago, betrothed in infancy to an important person, is secluded, generally for several years, prior to her marriage. These cages are sometimes so small that the girls have to sit in a crouching attitude, and they are only allowed to come out once a day, to bathe in a bowl placed close to the cage.



See the context of

HUMAN ORNAMENTS.

Dried and smoked loot, hands and portions of skull of New Guinea men, worn by sorrowing relatives as memorial ornaments of the dear departed. The wearing for this purpose of portions of the bones of the deceased is fairly common in Melanesia, but the forms of ornament here shown are more unusual

[Mr. Donald Markham.

this sacred spot. The novices, who are to visit the enclosure for the first time on their initiation, have to be protected before they do so from the death penalty which would otherwise follow their intrusion; they have to chew ginger, and must hold the ginger plant in their hands, and put it round their necks, and the head-man paints them with a charm, which he has made out of chewed ginger and lime, and which he blows from his mouth against their bodies, and also towards the images in the sacred spot. In the subsequent initiation ceremony the head-man holds the stem of a certain species of plant, and the novice holds its leaves; the head-man then pulls, thus drawing the leaves through the hand of the novice, uttering charms as he does so. The initiation is then complete.

The Archipelago has many other secret societies, each of which has its own customs relating to initiation of youths and other matters. In one of these the first stage in the proceedings is to send the lads to bathe, and the members of the society, having hidden themselves by the path from the bathing-place, suddenly rush out with shouts and yells upon the boys as they return; they chase them into a secluded house, built high up on very long poles, which has been erected for the purpose, and afterwards climb to the top of the house, and shake it, to the great terror of the boys, who think the whole structure is going to come down upon them. After this, the boys have to perform certain charm curses which have been taught them, burying leaves containing the curse-spell, stamping and shouting with all their might as they do so, and then rushing up to the top of the house and shaking it again, and once more shouting their curses. The boys next stand together in a square inside the house, after which they are called out one by one, and each has a new name given to him; then they chew betel-nut, and go back to the village, where a new house has been built for each, in which they must live alone for five or six months.

These houses are so constructed that the boys cannot lie down to sleep, and can only recline, and whilst there, they may only drink coconut milk, though water is taken to them every day for washing purposes, and they are allowed no fires; no one goes into the houses, and no woman may go near them. At the end of the period of seclusion the boys are brought out and have flutes and drums given to them, and are put on to full and generous diet, so that they may grow strong and fat, and plaited rings are fastened round their arms and legs, by which the increasing dimensions of their limbs are periodically noted.

In one of the islands of the Torres Straits there was, until a recent date, a secret society whose initiation ceremony differed from those already described. Four very large and long mats, each



Young girls from New Guinea.

Photo by A. H. T. C. in

CUSTOMARY TATTOOING

Two New Guinea girls with tattooing on the lower parts of their bodies: the upper parts will be done later, and, when fully tattooed all over back and front they really almost seem to lose the appearance of nakedness, which would otherwise be so obtrusive. The customary grass skirt has been shortened to show the tattooing.



[Photo by]

[Rev. Father Clauser.]

HAIR ORNAMENTATION.

The sister of a young Mafulu (New Guinea Mountains) chief ornamented for a ceremonial dance. Her hair is plaited and decorated with beads and dogs' teeth, and necklaces of shell and dogs' teeth hang from her neck. The ornaments hanging over her shoulders are pigs' tails. Network is suspended from her head, and hangs over her back.

women, and, in particular, they were taught certain charms by which to acquire the women's affection. One of these was spearing the ground in certain special places, and calling the woman's name whilst drawing out the spear; another was mixing special "girl" medicine with tobacco, and giving it to her; and yet another was a general anointing of themselves with the same medicine. At the end of the month the drums were beaten, and the tents removed from the boys, who were then washed in the sea, rubbed down with leaves, and anointed with the persuasive "girl" medicine. Then at nightfall they were all marched to an open space near the village, where their friends were waiting to see them, a long concealing mat being held in front of them as they walked and when they sat down in the front of the expectant people; then it was dropped, and they were revealed, no longer boys but men now, to their delighted relatives, and food was given to them.

In another of the Torres Straits Islands there was an initiation ceremony which has only recently been

belonging to a different clan, were laid on the ground of the society's enclosure, and each clan also had its own fire burning (see illustration on page 10). A man who sat on the mat, or by the fire, of another clan, would be painted black by way of punishment. Drums were placed on the centre mat, and a mask was placed at the end of each mat. Each of the initiates was painted all over with soot, rubbed in afresh every day, and had to live in a mat tent, fastened on to his body, and constructed in the form of a high-pitched roof, but so small that, to make the tent reach down all round him to the ground, he had to adopt a sitting posture. For a month the initiates had to spend their days cramped up in the suffocating heat and darkness, neither playing nor talking, and never being seen by their fathers or by women, and they were always closely watched; and, though every day after nightfall they were all marched off to a house, specially built for them, and brought back again before sunrise, they had to carry their tents with them, only their legs being visible as they walked. A youth who broke the rules was punished with death. During their seclusion, they were instructed in the lore and customs of their people, in their moral duties, and as to the mode of dealing with



[Photo by]

[R. W. Williamson, F.R.A.S.]

MAFULU GIRL.

A young Mafulu girl partly decorated for a ceremonial performance. Her belts are made of intertwined cane, which is the simplest form of Mafulu belt. When short of food, and especially when fasting in anticipation of an important ceremony, these belts are drawn tighter round the body to allay the pangs of hunger.



THE HULA DANCERS

THE HULA DANCERS
COLUMBIA PICTURES

THE HULA DANCERS

THE HULA DANCERS
COLUMBIA PICTURES



DANCERS OF THE ILY RIVER REGION

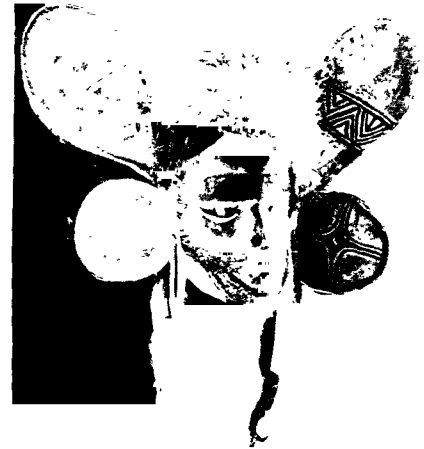
These dancers are from the Ily River region, and their costumes are made of animal skins. The large circular breastplates are made of wood and are decorated with intricate carvings. The long skirts are made of animal skins and are decorated with fringe. The headdresses are made of animal skins and are decorated with large feathers. The dancers are performing a traditional dance in a natural setting.



[From "Dreissig Jahre in der Südsee"]

Masks worn in a district of the Bismarck Archipelago at special ceremonial dances and feasts held once a year in honour of the dead.

discontinued. The people came into the sacred cleared area, carrying two large ceremonial drums and two stone-headed, star-shaped clubs, and an old legend of their cult was sung, after which they all sat down, forming a double lined group of horseshoe shape the open end of which was in the direction of a sacred house, the men all facing inward; the initiates sat with the others. Another song was followed by an impressive silence, broken



[In commission of Messrs. Steyer & Schneider]

Masks worn in the same district by men who after a death go silently round from house to house collecting contributions towards the funeral feast.

only by the slow and rhythmic booming of the sacred drums, and by an occasional rapid whispering utterance of a fragment of their legends. Then entered from behind the sacred house two files of men, facing each other, advancing by sideways steps towards the open end of the horseshoe, and turning their faces alternately towards and away from the sacred house, as though expecting something to come from it; and still the measured tones of the sacred drums were sounding, and the people were hurriedly muttering their sacred verses.

A rapid beating of the drums announced the emergence from the sacred house of three figures, wearing the sacred masks, and walking one behind the other, the second figure guiding the first (whose mask had no eye openings) by means of a rope (see illustration on page 4). These people



[From "Dreissig Jahre in der Südsee"]

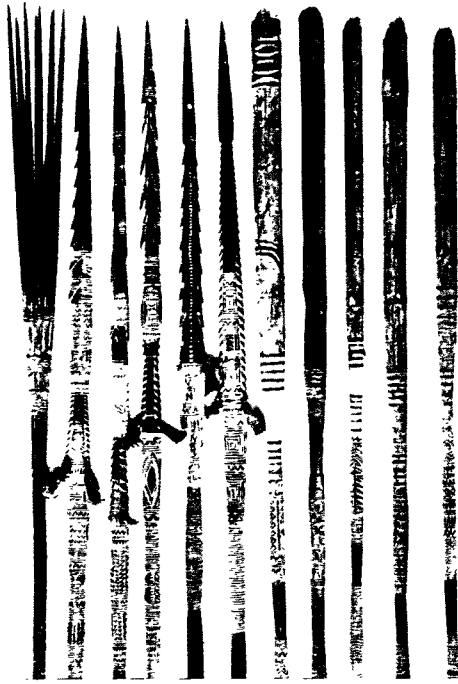
These masks are never worn at dances. There are several forms of them, but they all have peculiar wing-like projections

— moved with curious steps, each foot being raised high before it was brought to the ground, and there being long pauses between each step; the first man held his arms stiffly forwards and outwards, with the palms of his hands bent rigidly outwards; they advanced into the hollow of the horseshoe group, and then turned with a curious kicking movement, as though they were trying to drive something away, and retraced their steps to the



[In commission of Messrs. Steyer & Schneider]

Nissau Island dancing mask used to frighten people so that the society can take possession of their goods



From] [“Dreissig Jahre in der Südsee.”

Spear-heads from St. Matthias Island on the left, and spear-handles on the right. Remarkably artistic decorative design is accomplished in many parts of Melanesia by the most primitive of its peoples

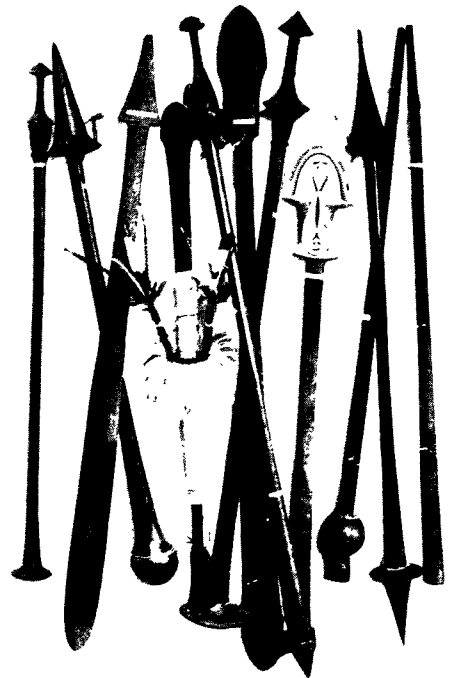
trothed in infancy to an important person—say, the son of a chief,—at the time of attaining puberty. Cone-shaped cages (see illustration on page 21), only about seven or eight feet high to the point at the top and sometimes no greater in diameter at the bottom, are constructed out of broad leaves sewn close together, so that practically no light and little or no air can enter, and each cage has a small opening, fitted with a door similarly constructed on one side. In these cages, which are usually placed in houses, the girls are confined for years—sometimes for five years or more,—never being allowed to come out night or day, whether they are well or ill, except once a day to bathe in a dish or wooden bowl placed close to the cage. These coops are sometimes so small that there is only room for the girl to sit or lie down in a crouched position.

Seclusion of girls on attaining maturity is also usual in parts of German New Guinea, and during its continuance the girl has to undergo elaborate tattooing, and is instructed by older women on matters concerning the relation of marriage. In one district, on the termination of her seclusion, she is decked with all the family wealth in the shape of dogs' and pigs' teeth, pearls, etc., a girdle is placed round her hips and her

sacred house, after which singing began again (see illustrations on pages 3 and 5); the advance and return of these three figures was performed three times. In this way, the initiates for the first time in their lives saw the sacred masks and heard the sacred songs. Then followed a feast, the people sitting on coconut leaves, this mode of sitting being a profound secret from women and outsiders, the divulgence of which was the subject of a severe penalty—sometimes death.

Later in the day the newly-initiated youths had a very bad time, being taken into a secluded spot, and there attacked by a number of men dressed up to represent a spiritual personality of the people's beliefs, the attack being indeed a violent one, in which axes and stone-headed clubs were used, and wounds were inflicted, which often produced permanent scars. After this, they had the usual warnings of the deaths which awaited any of them who dared to divulge the secrets which had been imparted to them.

In parts of the Bismarck Archipelago and some of the islands to the west of it there is a barbarous custom of seclusion of young girls, especially those who have been be-



From] [“Dreissig Jahre in der Südsee.”

Many of the clubs of the Gazelle Peninsula have in their manufacture been associated with superstitious ceremonies and made powerful with charms; indeed the use of these methods of imparting qualities of success to weapons and implements is common throughout Melanesia



From *Illustrations of the*

Illustrations of the

MASKS POSSESSING MAGICAL QUALITIES

Masks worn at certain dances by people of a district of New Britain (Bismarck Archipelago). An interesting feature about these dances is that the dancers first crouch on the ground and whilst they do so children are made to touch them, the belief being that the children will thereby be made to thrive and grow strong.

hair is dressed with many curls and twists ; and thus arranged she sits for some weeks in the village open space to be admired, it being understood that she is then eligible for matrimony.

Nose-piercing and ear-boring are not usually operations of a ceremonious character ; but as regards the former this is so among the Mafulu. Several people are usually dealt with together. The operator uses a sharp-piercing instrument of bone and a wooden plug, and he first engages in two incantations, during the former of which he holds up the thumb and first finger of his right hand, and during the latter the two instruments. The noses having been pierced by him, the patients are all lodged in houses built specially for them, and have to occupy themselves in further enlarging the original holes by insertion of pieces of wood and rolled-up leaves, and during this period they must not be seen outside the houses, and must only eat sweet potatoes, cooked by a



From Stereo copyright by]

TREE HOUSES

[Underwood & Underwood.]

Houses built in trees, used as refuges and fortresses during raids, are found in various parts of Melanesia. They are used to keep in them supplies of stones and spears.

certain woman in a certain way. When the hole in any patient's nose has reached the requisite size, and the wound is healed, he inserts a large croton leaf in it, and he may then come out of his seclusion ; but he must keep the croton leaf in the hole, and be under the same food restriction as before, until he has succeeded in finding a certain sort of black snake, about twelve or eighteen inches long , he then removes the croton leaf, inserts the end of the snake's tail into the hole in his nose, draws the snake slowly through up to its head, and finally pulls the head through with a jerk, and throws the still living snake away. Then all his restrictions come to an end. The use of a living snake in connection with nose-boring has also been met with among the Roro people of the coast, with whom it is a common thing to pick up a small white snake about twelve inches long, and pass it through the hole in the nose, and among a neighbouring tribe, who sometimes pass the tip of the tail of a larger black snake into the hole ; but in neither of these cases is the use of the snake part of the original ceremonial procedure of nose-boring, as it is among the Mafulu.

MATRIMONIAL CUSTOMS AND CEREMONIES

THE customs and ceremonies relating to matrimonial matters differ widely in Melanesia.

Tattooing of girls is in many places associated with the question of matrimony. In some it is an indication that a girl has attained to a marriageable age (see illustration on page 1); in others it is a condition precedent to her marriage; and again in others, where tattooing of a girl is not essential to marriage, it is never done after marriage.

One common feature in probably all cases is that at some time or other, either on or during the period of betrothal, or on or after marriage, the boy's family must make payment for her to the girl's family, a fact upon which the value of a girl to her family is often largely based.

Another custom widely distributed among the Melanesians is for the girl to live with the boy's parents for some time before the marriage, though the time of commencement of the visit and its duration vary in different places.

In most places rules of exogamy (that is, the prohibition of marriage with a woman of the same clan) are observed, and in many districts they have prohibitive rules as to consanguinity. Among many exogamous tribes the system of descent in the female line (already referred to) prevails, and, as the wife is necessarily of another clan, and by this system of descent her children are also of that clan, some curious results may follow. For instance, so far as the question of exogamy is concerned, the son of a man's wife from one clan and the daughter of his wife from another one, although they are half brother and sister, may marry, and, indeed, a father may marry his own daughter. Of course, where rules of consanguinity are recognized, such things would be reprobated; but they are by no means unknown.

The Levirate, that is the system under which on a man's death his brother or other near relation is entitled to his wife, is widely distributed. It is based on the fact that the purchase money paid by a man for a wife has



Photo 112

The C. G. S. 11115

DANCING DRESS

The Roro and Mekeo youths are great dandies, and often paint and decorate themselves. This illustration shows their practice of producing wasp-waists, an acknowledged elegance.

been found by him and his family, so that she has in a sense become a family asset, which must not be lost; and the priority of family claimants naturally begins with the brother, as the nearest relative, the rights of the other male relatives following according to rules of consanguinity.

Infant betrothal is common in many parts, but is not universal. There are not, as a rule, any special ceremonies connected with such betrothals, though in a few places there is some slight ceremony, as, for instance, among the Koita of British New Guinea, where presents of

betel-nuts and their accompanying condiments of pepper and lime are given, and there are formal family chewings of the nuts.

In one part of the Gazelle Peninsula (Bismarck Archipelago), the betrothal having been arranged when the couple were quite young, and celebrated by a dance in which the male relatives of the boy and the female ones of the girl take part, the matter remains dormant until the boy and girl have both attained a marriageable age. Then the boy's mother fetches the girl, and brings her to her own (the mother's) home, and pelts the boy with betel-nut, which the men present eat.

In one of the islands of the New Hebrides group, on the infant betrothal of the daughter of a chief there is a feast, at which the prospective husband, if old enough, is made to put a dracena leaf into the eye of a young drinking coconut, and give the latter to the baby girl's mother, for the girl to drink from it. In another of the New Hebrides islands, when a female child is born, the father or mother of some male child brings him, with a bamboo cane filled with water, into the house, and the male child then washes the female, who thenceforth becomes his betrothed.

A case is recorded concerning the Mafulu mountain people of New Guinea, of a girl of sixteen or seventeen years of age, who was solemnly betrothed to the unborn son of a chief. A curious element of the case was that the transaction was regarded by the people as being, not one of mere betrothal, but of actual marriage, and that the marriage price for the girl was paid,

a thing which these people never do until the marriage, and that, when the boy died, which he did in infancy, long before marital relationship between the couple was possible, the girl was regarded as a widow.

Adult betrothals are sometimes love matches, and sometimes are arranged by the parents; the young people having little or no say in the matter, and, indeed, often have no knowledge of what is proposed, and perhaps do not even know each other until they are formally brought face to face.

Love-charms of various sorts are frequently used by young men to attract the affections of girls. A youth of the Koita (New Guinea) will immerse a fragment of quartz in the milk of a young coco-



[Photo by]

[A. C. Hobson, S. D., F. R. S.]

IMAGE OF A PAST BEING

This is associated with the beliefs of some of the people of the Torres Straits Islands, and used in connection with initiation and other ceremonies. It was the custom to keep these and other sacred objects in a secret cave high up in the rocks by the seashore. No woman was allowed to see them.



Photo 12

Photo 13

FESTIVAL ATTIRE

This illustration shows Melanesian women dressed in all their finery to welcome home men who have been away in the canoes. The decorative white lines on the forehead and chests are made with lime.

nut, and then rub it over his face, thinking intently, as he does so, of the girl whose affection he wants to secure. In some of the islands to the east of New Guinea a very potent love-charm is obtained by powdering the bark of a certain tree, mixing it with shredded coconut-meat, and then rolling the mixture in a leaf and roasting it. The charm is applied by squeezing the juice from the mixture into the face of the girl when she is asleep, and it is believed that in a few days she will certainly fall violently in love with the user of the charm.

In German New Guinea there are a number of love-charms. There are special forms of rush which are often used ; a youth will wrap up a portion of the root of one of these in a cigarette (that is the plug of native tobacco rolled up in a leaf which they smoke in their flute-like pipes) and secretly offer it to a girl, and the magic power of the rush will cause her to return his affection ; or he will rub his body with the juice of another sort of rush, and then present himself to her.



[Phot. neg.]

[R. W. Williamson, F.R.A.S.]

MAFULU FEAST

Mafulu (New Guinea) feast in connection with ceremony on young children first wearing clothes (perineal band). The parents of each child have to provide a pig and vegetable food, and guests are invited from other communities.

and in this case his charm is still more potent. Again, there is a special creeper, with a very hard fruit, about the size of a hazel-nut, which has magic powers ; the youth will throw one of these fruits over the girl, uttering a helpful charm as he does so ; or, if she does not see the nut, he will throw another one at her back, thus causing her to look round and see him, and love at first sight is the immediate and certain result. Another love-charm is the tail of a dusky lizard wrapped up in a cigarette ; the cigarette is given to the girl to smoke. And, finally, there is a charm by which a young man gets rid of an individual rival whom the girl prefers to himself ; all he has to do is to cut open a certain root, and sprinkle her with the sour juice that exudes from it ; the sour juice will sour her heart against the rival, and set her free to turn her affections to the operator.

A boy of the Mafulu mountains of New Guinea frequently carries a small charm-bag, containing some fragments of wood or stone, which, after some time, acquire something of the odour of his body. Before approaching the girl of his choice, he rubs tobacco between these fragments, thereby imparting to it some of the sweet odour, and sends it to the girl, relying upon the efficacy



[Photo by]

[J. W. Biddle, Hobart]

Illustration of a child to show how plugs are placed in the ears to enlarge the lobes gradually

In some parts of the Bismarck Archipelago, where the seclusion of girls on attaining puberty, already referred to, is not customary, there is a somewhat similar, but shorter, seclusion on her betrothal, occurring after she has attained maturity; this is the case in parts of the central district of New Britain, where a girl, on being betrothed, has to remain in seclusion until her marriage, which may not occur for some months. A small portion of the back of the hut of her future parents-in-law is partitioned off, and there she has to lead her solitary life under rigorous prohibitions against various articles of food, including water. She is waited on by a female relative of her intended husband, who brings her food, and places it in her mouth with a piece of coconut-leaf. No man must see her, and, if obliged to go out, she must be completely covered up, and must whistle as she goes, so that men may get out of her way. A similar custom prevails in parts of New Ireland, where the seclusion often lasts from ten to twenty months, and in the Admiralties, where it continues for about six months

of its aroma to draw her heart to him. A boy who possesses one of these charms, seasoned by time, and which would take long to replace, will not be persuaded to part with it. Sometimes the charm is rendered still more potent by magic articles acquired from a sorcerer.

In one of the coastal districts of German New Guinea a young man who wishes a girl to marry him will gently strike her on the cheek with a small carved flat piece of wood, this being a proposal of marriage.

A Mafulu youth, in addition to the charm above mentioned for securing the affections of his lady-love, also has, at an earlier stage, a means of discovering her. Being matrimonially inclined, and not knowing where to seek a wife, he will sometimes light a fire when the air is still, and wait until a slight breeze blows the flames or smoke a little in some one direction, he will then follow the smoke in search of a bride.



[From the "Cape Horn"]

[W. M. Woodford, U. S. G.]

ELONGATED EARS

Solon Islander with pearl inlaid ring in the enlarged hole bored in his ear. Some of these islanders, though very simple in mode of life and organization, are able to add beautiful artistic decorations to their canoes, ornaments and weapons

The actual marriage ceremony varies very widely in different parts of Melanesia ; in very many places it is hardly worthy of the name of ceremony, being practically confined to the payment of the price, the time and mode of payment differing in various places.

In one of the New Hebrides islands, when the marriage day arrives, the people assemble in the village, and the father of the girl, or some friend of consequence, makes a speech. The boy sticks a branch of dracæna into the ground, and brings the pigs, food and mats which are being given in payment for the girl ; then the orator exhorts him to feed his wife properly, and treat her kindly, and not to be sulky with her, after which he hands her, attired in a new grass petticoat and wrapped in a new mat, over to the boy. Afterwards there is a feast, at which the boy makes great show of attention to his father-in-law or the orator, whom he affectionately strokes by way of thanks.



[From "Nieuw Guinea," by Van der Sande.]

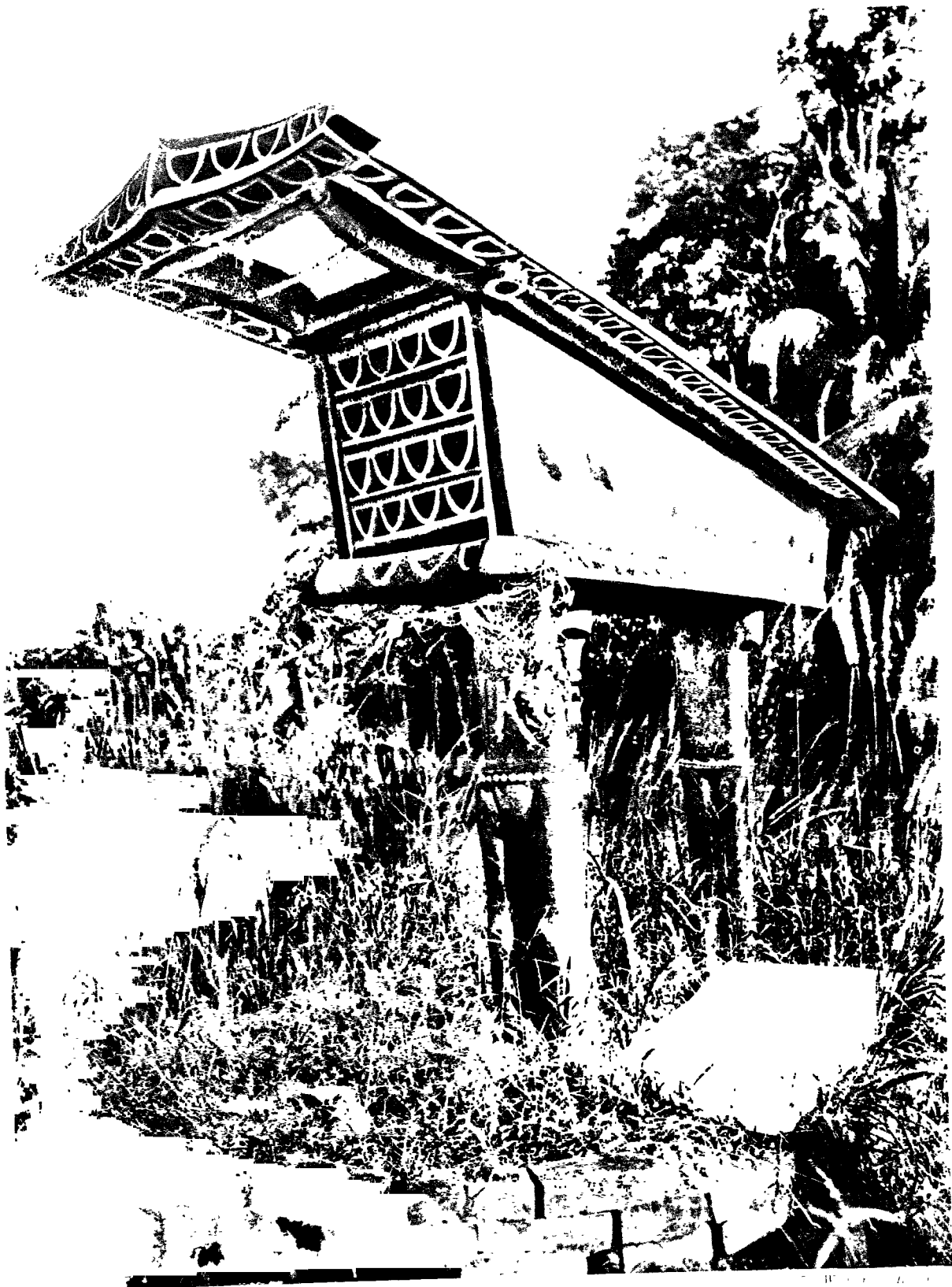
[By permission of L. J. Bull.]

MOURNING WIDOW

Small four-sided house-shaped roofed tomb in a district of Dutch New Guinea. Sometimes these are large enough to contain the whole body ; at others they are small, as in the illustration, and can only hold some bones. The woman sitting by it is the lamenting widow.

In the Mekeo district of British New Guinea there are marriage customs which suggest an origin in marriage by capture. The proceedings are as follows : The boy's relations, in negotiation with those of the girl, produce the ornaments and articles which they offer as the marriage price, and intimate how many pigs they will give. The girl's relations, if they accept the offer, at once take away the ornaments, etc., and then make an armed raid upon the houses of the boy's clan for the pigs, and in doing so appropriate everything they can find ; but, the raid having been anticipated by careful concealment beforehand, the raiders secure but little, and, as regards pigs, only find the number which has been agreed upon.

In the meantime the girl has been brought to the house of the boy's parents, where she sits, well decorated with ornaments, upon the verandah platform. The boy, who has hidden himself in the bush, is sought out by his friends, and brought home in triumph to his bride. If the marriage has



Photomicro

MORTUARY SHRINE

The simple form of mortuary shrine, containing relics of the deceased (see page 47), is sometimes, in the case of a very great man, replaced by an elaborate decorated erection, such as appears in the above figure, of a shrine in one of the Solomon Islands.

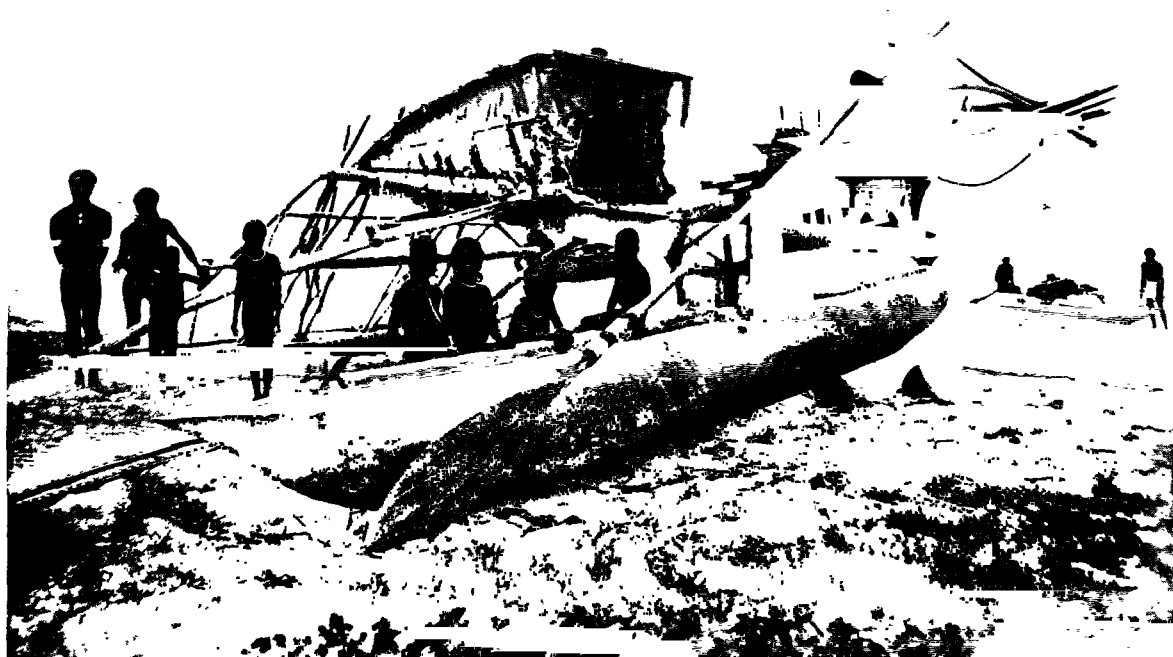


Photo by]

[J. W. Beattie, Hobart.

A SANTA CRUZ CANOE.

These extraordinary canoes are different from those found elsewhere in Melanesia, their special distinguishing feature being the long raised platform erected at right angles to the dug-out canoe and its supporting outrigger, with a living-house at one end of it. The canoes in which long voyages are made have large sails, rising into curved horns.

been a matter of family arrangement, and not one originating in the mutual desire of the young couple, they may never have seen each other before, and in any case they pretend not to know each other; the girl turns her back upon the boy, and he in return sits with his back to her. Family persuasion may therefore be requisite, and during its continuance the couple remain seated back to back upon the platform. Then, the boy being willing, and the girl having overcome her genuine or feigned reluctance, the girl passes behind her back to the boy a piece of betel, or, perhaps, a bamboo flute-like pipe, into which she has inserted a cigarette (a native cigarette of tobacco, wrapped in a leaf), which she has lighted and smoked so as to fill the pipe with smoke, and his acceptance and chewing of the betel, or smoking of the pipe, is a signal for one of the persons present to call out the names of the boy and girl and announce their marriage, and the ceremony is completed. After an interval of a month, or a year or more, there is an interchange of presents between the two families, each of which then enjoys a feast of pigs provided by the other.

In the Roro district of British New Guinea we find a ceremony which, as regards the negotiations for the marriage, resembles that of the Mekeo folk; but the subsequent proceedings are different. On the wedding-day a party of the boy's friends surround the house of the girl's parents, and carry it by mimic assault with much fury and shouting. The girl escapes, runs away, and is pursued, and on being caught defends herself from her captors with hands, feet and teeth, whilst a battle royal is going on around her father's house. During the fight the girl's mother is striking every inanimate object about her with a club or other weapon, shouting curses in the meantime on the ravishers of her daughter; but she finally collapses, and gives way to weeping, in which other women of the village join. She continues her laments for

three days. The girl having been caught, she is taken in procession to the house of the boy's father, where she is placed on the verandah platform. The boy, on seeing them coming, runs away, and hides, but is speedily caught by his friends, painted and decorated, protesting all the time, and is finally brought to his father's house, where he is made to sit down near the girl, and their marriage is proclaimed. The couple, however, do not take the slightest notice of each other. On the following morning the boy's father has to submit to a torrent of abuse from the father of the girl, which is only brought to a close by a propitiatory gift of a killed dog. There is also a pillaging expedition by the girl's people against those of the boy, somewhat similar to the Mekeo one already described. In the afternoon the girl is painted and decked out by the boy's relatives, and the couple are again placed together on the verandah platform of the house of the boy's father, and again they absolutely ignore each other. On a repetition of the meeting on the third day, however, reconciliation between the couple is usually effected, and the girl hands betel to the boy, as in Mekeo. Finally, the girl's mother, who has absented herself from all these meetings, comes to visit her daughter, over whom she weeps, until she is propitiated by the present of a killed pig.

The second part of the marriage ceremony takes place some three to eight weeks later, prior to which the bride is not allowed to visit her father's village, or to eat food brought from it. On an invitation from the bride's relations the bridegroom's people march to the village of the bride's father, taking with them the bride, who, copiously decorated, walks at the head of the procession; they carry pigs slung on a pole, and valuable feather head-ornaments (see illustration on page 20), which are all given to the bride's father. Afterwards the bride is stripped of her ornaments, which are also given to her father, who in return gives to the bridegroom's people fish and bananas, which they take back to their own village and distribute among their friends, who have helped to provide the price of the



FULL MOURNING COSTUME

After the death of a man his wife is secluded within an enclosure of mats, and does not take any part in the burial ceremonies. She smears her body with mud, wails continuously, and only goes out at night. When finally she leaves the enclosure she wears a mourning costume of grass which enables her to cover her face.

bride. A few days later the bride and bridegroom again visit the bride's village, and presents are given to them.

Among the people of the islands of the Torres Straits a young man's marriage will sometimes commence by his abducting the girl at night, and taking her to his father's house, he himself retreating into the bush. When on the following morning the girl is missed, her parents find out where she is, and, armed with bows and arrows, clubs and other weapons, make their way to the house of the boy's father, where the girl lies concealed. A fight between the invaders and the boy's friends

takes place, in which people may be hurt, though none are killed; this is followed by negotiations as to price, which is ultimately agreed upon.

The girl has her face painted red, is decorated with necklaces, and then clothed with petticoat after petticoat, until she is so weighed down that she cannot stand, but must be held up by two women. She has then to remain thus heavily weighted, under the close superintendence of her future husband's parents, for a month. After this the burden is taken off her, the paint is washed off her face, she is ornamented afresh, and a gift of food by her to the boy completes the ceremony.

In these islands a newly-married man is expected, at an early date after his marriage, to give a ceremonial present of food to his wife's relations, after which they give a similar present to his relatives, and these presentations are the subject matter of a good deal of fun. A large quantity of food having been put in heaps on the ground, three or four of the recipients arrange themselves in a circle, clasping one another with their arms, their faces being turned inwards and heads bent down, thus presenting a good platform of backs. On a signal from the master of the ceremonies



By the courtesy of

[From Hesse-Waterman]

PRIMITIVE FIRE-MAKING

the givers commence piling the food on these people's backs, sometimes plumping upon one of them a large, heavy basket, which two men have had to carry swung upon a bamboo pole; so great a weight accumulates that sometimes a man cannot bear the strain, and at times other men will creep in underneath, and let their backs act as supports for the chests of the men forming the circle. When the weight of food piled upon the bending backs is as much as they can bear, the master of the ceremonies calls "enough," whereupon the friends of the recipients relieve them of their load as quickly as they can, and then more food is again piled up, and so on till the heaps of food are exhausted. Then someone takes a vessel of water, and dashes it over the recipients, or two young coconuts are cracked together over their heads, and there is a recorded occasion on which handfuls of flour were afterwards thrown over the wet men, who were made to look very



WIDOW IN HALF-MOURNING COSTUME

After a few weeks the widow gradually leaves off the complete mourning dress shown on page 57. The cap (*arimo*), with long fringes, is worn for several more weeks, and a longer time still the *szes* round her neck, although every new one is made smaller and smaller.



Photos by]

A MEKEO CLAN CLUB-HOUSE.

The institution of the village or clan club-house is almost universal in Melanesia. They are the sleeping and social places of the men—especially bachelors—and of visitors to the village, and are centres of ceremonial observances.



[R. W. Williamson, F.R.A.I.]

A MEKEO FAMILY CLUB-HOUSE

In this district groups of related families within a clan often have a private club-house of their own; and a special feature of these buildings is the great height above the ground of their floors and front platforms.

ludicrous. The idea seems to be to give as much pain and ridicule along with the present as possible, and occasionally there is a row.

The following is a description of a wedding which occurred in a part of Dutch New Guinea, the people of which are Papuan. It began in the evening with the weeping of a number of women, who had that day accompanied the bride from her own village, and who were with her in one of the houses of the village of the bridegroom. It was explained that they were weeping at the approaching loss of the bride, who in future would live with her husband in his village; the lamentations were, indeed, like a song of despair at a funeral, each verse starting loudly and in a high key, then decreasing in strength, and ending in low suppressed tones. The number of voices gradually increased during the night, and by three o'clock in the morning the screams filled the air, and at dawn, when the bride had to prepare herself to proceed to the bridegroom, the noise was terrible. When the sun had scarcely risen, a great number of the women of the village collected in front of the house, to join the bridal procession which now emerged from it. The bride walked in front, with flowers in her hair and a few ornaments, and wearing a very long, white bark petticoat; her eyes were closed, and her arms opened, extending upwards and a little forward; on either side of her walked an old man of the village, holding her by the upper arm, evidently in order to guide her. Behind them followed the women of her own village, all lamenting, and behind them again came the women of the bridegroom's village (that in which the ceremony occurred). The procession passed through the community house of the village, the floor of which was raised about three feet from the ground, thus making it necessary for the bride to feel her way in walking up an inclined beam. The men of the village were sitting about, paying little or no attention to the procession, which was composed entirely of women. On reaching the house of the chief,

whose son was the bridegroom, the procession broke up and the writer of the account saw no further festivities.

Divorce is extremely easy and common, and usually amounts only to the putting away by the husband of a wife who does not please him, or the running away of a wife if she is dissatisfied with her life with her husband, or has a lover whom she prefers. These matrimonial differences are responsible for much of the fighting and killing, both individual and tribal, which occur, especially as an injury to an individual is usually an injury to his clan, who will join him in avenging it, and will often wreak their vengeance, not only upon the actual offender, but upon his family, or even his clan. The man who has run away with another man's wife will in most places be killed by the husband, if he can do so, and is not sufficiently afraid of the white Government; in some places the husband will claim from the wife's family the return of the price which he had paid for her, and, if this claim is not met, there will probably be a tribal fight.

DEATH AND BURIAL CUSTOMS AND CEREMONIES

ILLNESS and death are generally regarded as having been caused by a ghost or spirit, and it is usually, though not always, assumed that the malignant attack has been induced by the machinations of a sorcerer. This subject will, however, be dealt with hereafter, and it is proposed now only to say something of the customs and ceremonies relating to death and funerals.

The methods of dealing with the bodies of the dead vary much throughout Melanesia, but, as



THE LAYING OUT OF THE BODY

Funeral scene in the Gazell Peninsula, Bismark Archipelago. The day after a death, the body is placed in a sitting position upon a low platform, and is surrounded by other who either are usually buried by their relatives, or are followed by other ceremonies.

a rule, the body of a chief or great man is subjected to treatment which is considered more honourable than that accorded to an ordinary person.

In the Solomons and islands further to the east the general practice is to inter the body underground; but sometimes it is put into the sea, which is the method adopted for ordinary people in some places where a chief or important person is buried underground. It is the custom in certain districts to retain some of the bones of the dead man, and for these to be worn afterwards by his near relatives as relics. Fragments of the body of an important person—as, for instance, the skull or a tooth or finger-bone—are sometimes retained, and placed in shrines. In places you find a practice of burying the whole body, and afterwards exhuming the skeleton, and removing portions

for one or other of the purposes above mentioned. Often the dead man's ornaments and other possessions are buried with him, or displayed by the side of his body, prior to its interment, the idea of this practice apparently being that the man's ghost may take the ghostly elements of the things away with it; sometimes all his possessions are destroyed.

Some tribes bury a chief with his head near to the surface, and over the grave light a fire, which burns away the flesh from the head; the skull is afterwards dug up for preservation. In some of the Western Solomons the bodies of chiefs and members of their families are usually burnt, and the ashes and the skulls and some other bones are preserved. In many parts of the Solomons the skulls of the dead are placed in cairns on the points of islands, and the latter are regarded as sacred.

In the Solomons and islands further east the grave of a chief or important person is generally



[From "Fishes of Japan" by the author.]

PRIMITIVE SURGERY

New Britain (Bismarck Archipelago) boy with deeply scarred forehead. If a child from two to five years old has epilepsy or long-continued headache they lay bare its forehead bone, scrape grooves in it with a shell, and then replace the flesh. It is thought that this will secure the child from epilepsy and headache for life.

covered with a heap of stones, sometimes rising in stages, at the top of which a memorial image, rudely carved out of a tree-trunk, is commonly placed. On the top of the cairn a small structure—perhaps a cone-shaped roof fixed on the top of a short post or a gabled roof supported by upright sticks, or a tiny house-like receptacle—is also often erected (see illustration on page 47). A traveller meeting with things of this sort must not, however, assume that they are true graves. It may be that only the skull, and perhaps some other bone relics, have been put there, the rest of the body having been placed elsewhere, or the ashes of the body may be with the relics.

Very important people sometimes have accorded to them large shrines, more or less profusely decorated, in which some of the dead man's possessions are often placed, along with the relics of his body, and these shrines are afterwards regarded as specially sacred. (See illustration on page 35.)



From "Brassed Jokes in der Suise"

A DUK-DUK FUNERAL.

In the *duk duk* region of the Bismarck Archipelago the funeral of a rich man is often attended by important men of the *duk-duk* society, who dance in their full dancing decorations. Two of these men are sitting on either side of the corpse, which has been placed in the death-chair.

[By permission of Messrs. Strecker & Schröder]

Among the Papuo-Melanesians of New Guinea burial underground is generally adopted; though in the Mafulu mountains and some other parts of the interior it is the practice to place the bodies of chiefs or members of their families and other important persons in wooden boxes, or on platforms, fixed on rude wooden scaffolds erected in the village enclosure, or in the forks



By the courtesy of the Rev. Father A. M. Edmond, of the Sacred Heart Missionary Society.

A MEKEO WOMAN CARRYING HER BABY

In this and many other districts the women generally have netted bags, which they wear suspended from their heads, and generally hanging over their backs. The chief use of these bags is the carrying of vegetables and fire-wood, but they are also often used for carrying the babies.

dances of wailing and drum-beating. A relative of the chief placed native money at his feet, which was distributed among the dancers, who then vanished. A canoe was then brought, and the dead man was placed in it, with a paddle in his hand; then the body was further decorated, wrapped up in mats and carried to the grave. The wailing was more intense, and relatives were with difficulty restrained from leaping into the grave, but finally the grave was filled in. Again

of the branches of a sacred fig-tree, where the bodies are left to decay. (See illustrations on pages 45 and 46.)

The funeral ceremony differs very widely in the various parts of Melanesia; but some examples of these may be given—with the caution, however, that the old practices have died away in many places, especially in certain coastal regions, under the influence of the missionaries and white control.

The following is an account of what occurred on the death of a great chief in a district of the Gazelle Peninsula (Bismarck Archipelago). When it was seen that he was about to die, the great drum was sounded and his relations assembled; the nearest relatives sat close to him, fingering him all over and muttering consoling words; others sat about chewing betel-nut, and the women outside set up a cry. Death was announced by the drum, whereupon a wailing of men and women and beating of the drum commenced, and was continued throughout the night. A low platform was fixed outside the house, and early in the morning the body was placed in a sitting position upon it and decorated (see illustration on page 41). In the meantime the dead man's plantations were destroyed, and all his treasure was collected and piled around him. Then masked figures emerged from the forest, and commenced a series of dances round the body, accompanied by the beating of the drum, with interludes between the



MORTUARY PLATFORM, FLY RIVER

The body of the dead, with his weapons, implements and ornaments, is placed upon it, and presents of food are brought to it. When the flesh is all gone, the bones are cleaned and buried, but the skull is often kept and worn by a near relative and he can by means of it put himself in communication with the dead person and by his aid practise divination.

skull would be dug up, painted red and white, trimmed with a bunch of feathers and placed on a special platform.

The old custom, prevalent in parts of the Bismarck Archipelago, of burying one or more wives or slaves alive with a dead chief has now been discontinued; but in Bougainville Island (the large western island of the Solomon group) the custom is still observed, or, at least, one or more slaves are killed in honour of the deceased, and to serve him in the other world. The present custom for relatives to try to throw themselves into the grave is really a relic of the ancient one of burying the people alive.

When a *Sulka* (Bismarck Archipelago) man dies, his hut is decorated, and the body is placed, much decorated, within it, and there is great weeping. The dead man's plantations are laid waste, his pigs killed and divided, and his weapons broken; if he was a rich man, his wives are, or used to be, killed. The body is buried next day in the house, being placed in a sitting position, with the head above the level of the ground, and is covered with a mound of banana-leaves, for the soil must not touch it. Stones are laid round it, a fire made, and for a considerable time the relatives sleep near it, the men on one side and the women on the other. The ghost must be driven away; but the time proposed for doing this is kept secret, lest it should resist. The preparations

the drum began to sound, and continued without ceasing until morning, the idea being to accompany the ghost to the place far away in the east, to which it is supposed to migrate. The ghost would rise early in the morning, but could not enter its ultimate home until sunrise; the appearance of the sun on the following morning was, therefore, the signal for an eager scanning of the eastern sky, for, if a cloud there concealed the waning stars, it was a sign that the ghost had entered. A year or so later the chief's



MAFULL GRAVES

The one in front, covered with sticks resting on the ground, is that of an ordinary person buried underground—that at the back, a box on a scaffold of poles, is the mortuary platform of a chief.

for the expulsion are made overnight, and very early in the morning the people start up with a cry, commence beating the walls of the houses, and run about with torches of burning coconut-leaves, and so the terrified ghost escapes.

When the flesh is quite decomposed, the bones are dug up, wrapped in a bag of leaves and hung in the house, and after an interval a memorial feast is held. His son takes the bag containing the skeleton on his shoulder, appoints to each family attending the feast a share of the food, and then replaces the bones in the house; the feast lasts three days, and both men and women dance at it.



By courtesy of Rev. Father A. M. Pellodou, of the Sacred Heart Missionary Society.

PLATFORM BURIAL

This method of dealing with the dead is unusual in Melanesia, but it has been found to exist among some of the tribes of the mountainous interior of New Guinea, being, however, confined to the bodies of chiefs and important people.

There is then an interval of mourning, during which the mourners are under some restrictions, which is eventually terminated by another feast.

Various other modes of dealing with the dead are found in New Ireland. In some places the corpse is built up in a hut, or set up in a canoe, or covered with a mixture of ochre, or the thumbs are tied together and the hands extended in a prayerful attitude, and the body is burnt. In some districts they make a life-sized figure to represent the dead, set it on a platform in the morning, and burn it in the evening. In districts of the Rossel mountains they place the corpse in a sitting position, smeared all over with powdered lime and wrapped up in leaves, on the cross-beam under the roof of his house, where it remains for years.

In the northern part of New Ireland and in New Hanover (Bismarck Archipelago) the body of a dead man is laid on a bier of spears, and carried by the relatives from house to house, the men and women in the meantime keeping up a constant wailing. Next day a platform is erected outside the house, and the body is laid upon it; the greater the position of the deceased the higher is the platform. A pile of wood is then placed under the platform, and set on fire: then a male relative mounts the platform, and from time to time touches the head of the corpse with a spear, singing as he does so, until the flames compel him to leave the platform. Finally the platform catches fire, breaks down, and the body falls into the fire; it is then taken out, and a portion is cut out and divided among the youth of the village, after which it is again placed in the fire, and so reduced to ashes. During all these performances there is much wailing and shouting. A feast then takes place, and a roof is erected over the ashes of the fire and man's body; and after some weeks the ashes are mixed with coconut-milk, and this is smeared all over the bodies of the



[Photo. by]

[A. C. Hobdon, Sc.D., F.R.S.]

DEATH DANCE.

In one of the islands of the Torres Straits it used to be the custom to have a "death dance" every year in honour of the recently departed. The illustration shows the dancers in the decorations adopted. No woman or uninitiated youth was allowed to witness the making of these.

In a seashore district of the Admiralty Islands, where the houses are built on piles in the sea, and there are special houses for the women, the corpse is placed on a bier in the women's house, with its head towards the sea, where it remains till it is quite decomposed; the women watch the corpse, and remove the flesh as it rots, put it in baskets, and let it down into the sea. When only the skeleton remains, it is washed in seawater by the old women. Certain portions are put in a basket, and buried underground; the skull, ribs and forearm bones are put in another basket, and let down into the sea, until they become clean and bleached; they are then put with strong-smelling herbs in a wooden dish and placed in the house where the deceased lived, the teeth being previously extracted and made into a necklace by his brothers and sisters. Afterwards there is a feast, at which the other preserved bones are divided among the near relations, who wear them in memory of the deceased. The skull is kept for an important ceremony to take place later, and at which a very large number of people will be present, and for which extensive preparations are made. A platform is erected for holding the skull, and is beautifully carved. On the morning of the feast the man who is to give it kneels down, and the sorcerer sits on his shoulders, holding on by his hair, whilst he tries to throw the sorcerer off. The purpose of this performance is the magical strengthening of the man, so as to enable him adequately to perform his duties at the feast; and, if during its course some of his hair comes off and is found in the hands of the sorcerer, it is a bad sign, and a source of much confusion to the man. Then drums are sounded throughout the neighbourhood, the visitors all come in, and the feast-giver delivers an address, which is generally one of praise of the deceased and of those present, and of abuse of their enemies, with a considerable

seasoning of praise of the speaker. Finally the drums are beaten again, and the sorcerer comes forward and takes the skull in his hands, and the giver of the feast—say, the son of the deceased beats the skull with a bunch of dracena dipped in oil, saying: "You are my father"; there is then more drumming, after which he repeats the process, saying "Receive this food prepared in your honour"; again more drumming is followed by a third beating of the skull, and the words, "Protect me, protect my people, protect my children." Then a final drumming precedes the feast which follows. The skull is always afterwards carefully retained.

On the death of one of the Koita people of New Guinea his body is prepared for the funeral ceremony, the face being decorated with lines of red paint, and numerous ornaments being put upon it, as it lies on its back on a mat, the head supported in the lap of the widow. The people of the dead man's village come in and touch the face with their noses (their equivalent of kissing); visitors come in, and men and women watch and wail during the night, none taking any food. A death-chair is made, a rough wooden framework, so constructed as to support the body in a sitting posture, but the plank seat being long enough to accommodate three people (see illustration on page 53); and the body is placed upon it, two people—say, his wife and eldest son—sitting on either side. For an hour there is drum beating and dirge-singing, after which the dead man's chief possessions are broken and arranged by the side of the chair. Most of the ornaments are then removed from the body, and it is again "kissed" by everyone, rolled up in a mat, and carried on a pole to the grave, and there buried underground. There is a feast on the first or second day afterwards, and another on the third, and after the latter the widow is blackened from head to



THE L. S. S.

DEATH DANCE

All the dancers carried bows and arrows, except the two last ones, who carried spears. They were supposed to represent the ghosts of the men in whose honour the dance was held.

foot, her head is shaved, and certain mourning ornaments are worn by her, and for six months she must remain in mourning, and is subject to various taboo restrictions.

After about six months a feast is held at which the widow's mourning is ended, the ornaments being removed and the black paint washed off her body with water from green coconuts.

The ceremony of the Roro people of New Guinea is somewhat similar, the body in this case being at first propped forward on its chest by a shield held up by two spears stuck into the floor of the house, and the death being announced by the blowing of a shell trumpet. The body is

decorated in full dancing ornaments, and is placed in a death-chair, which, however, only has accommodation for one. After being placed in the grave the corpse is stroked with a tree-branch twice from foot to head, to drive away the ghost, and for a month or two after the funeral a fire is lit upon the grave at nights "to keep the dead man warm."

A special feature in the treatment of the remains of the dead found among some of the islands near the east end of New Guinea is their practice of preserving, not only skulls, but also other bones, many of which, such as those of the vertebræ and phalanges, and often the lower jaw, are afterwards worn by relatives as ornaments, such as bracelets or in the hair, whilst some of the longer limb-bones are made into spatulæ, and used as such (that is, for conveying the lime-paste from the gourd to the mouth when chewing betel) on ceremonial occasions.

In the Mekeo district of British New Guinea, on the death of a man all his relations go into mourning, abstaining from dancing, singing, or other noisy amusements. They also discard the red colour in the painting of their bodies; the men must wear nothing that is painted any colour, and



From "Toussaint-Jahre in der Südsee." [By permission of Messrs. Stiecker & Schroder.]

NEW IRELAND SECRET SOCIETY

Masked dancers of a New Ireland secret society, differing from the ordinary societies, as their special functions are the performance of certain ceremonies in honour and memory of the dead. Some of the decorative objects made by these societies are never shown to the other people.

the women exchange the grass fringe petticoat, which passes right round the body, for a much smaller and shorter one, which only hangs in front and behind, leaving the sides uncovered.

The deceased is washed and dressed with a garment (in the case of a man it is a perineal band, and in that of a woman a petticoat) of the more decorative type, such as is usually worn at dances, and is adorned with various ornaments. The body is then exposed in the club-house of the clan, or on a scaffold erected for the purpose, and the nearest relatives keep guard over it and weep. When the visitors attending the funeral have arrived, the ornaments are removed from the body, which is wrapped up in a mat of palm-leaves, and is thus carried with tears and



Ph. G. G.

For. Serv. Institution

A KIWI MAN IN MOURNING COSTUME

A man in mourning is never secluded, and wears a *serge* of grass round his neck, at the back it hangs down to his ankles. As time passes the man will substitute a *serge* of smaller size for the large one, but a small grass neck piece of that kind is worn both by men and women for many months after a death.



[From "Deutsch Neu Guinea"]

[By R. Schabus.]

Mask worn at initiation feast—Warapu.

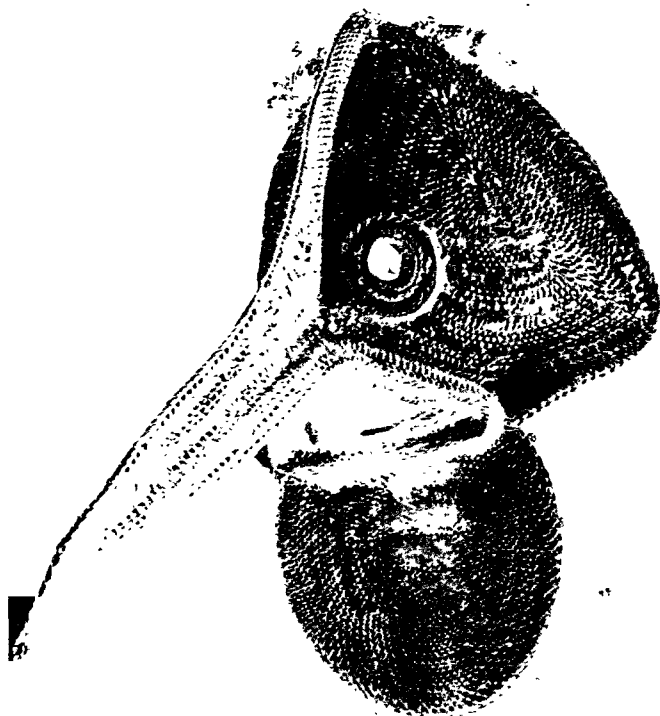
begins. In striking contrast to this is the treatment of the men who have conducted the funeral rites, these being entertained by a comic feast, which terminates in a game of "bob-apple," the apple being the leg of a boar or kangaroo.

The wearing of formal mourning decoration is not commenced for some weeks or months. The relations then assemble at the club-house of the clan; their bodies have been more or less daubed

with black, and their heads shaved—the women's heads completely so, but those of the men having little tufts of hair left over the ears. There is then a feast, and afterwards all the relations wear the mourning decorations, these usually being collars, bracelets, or waist-belts made of plaited grass or rushes.

The period of formal mourning lasts for some time, generally many months, and during its continuance the mourners may not bathe, and are subject to special restrictions as to food. The termination of the period of mourning is the occasion for a festival. The mourning ornaments are formally removed from the bodies of the wearers, who are then relieved from their food restrictions, after this there is pig-killing, feasting and dancing.

The Mafulu mountain people of New Guinea have customs which have not hitherto been met with elsewhere. A man believed to be dying is watched by a woman, whose profession it is to do

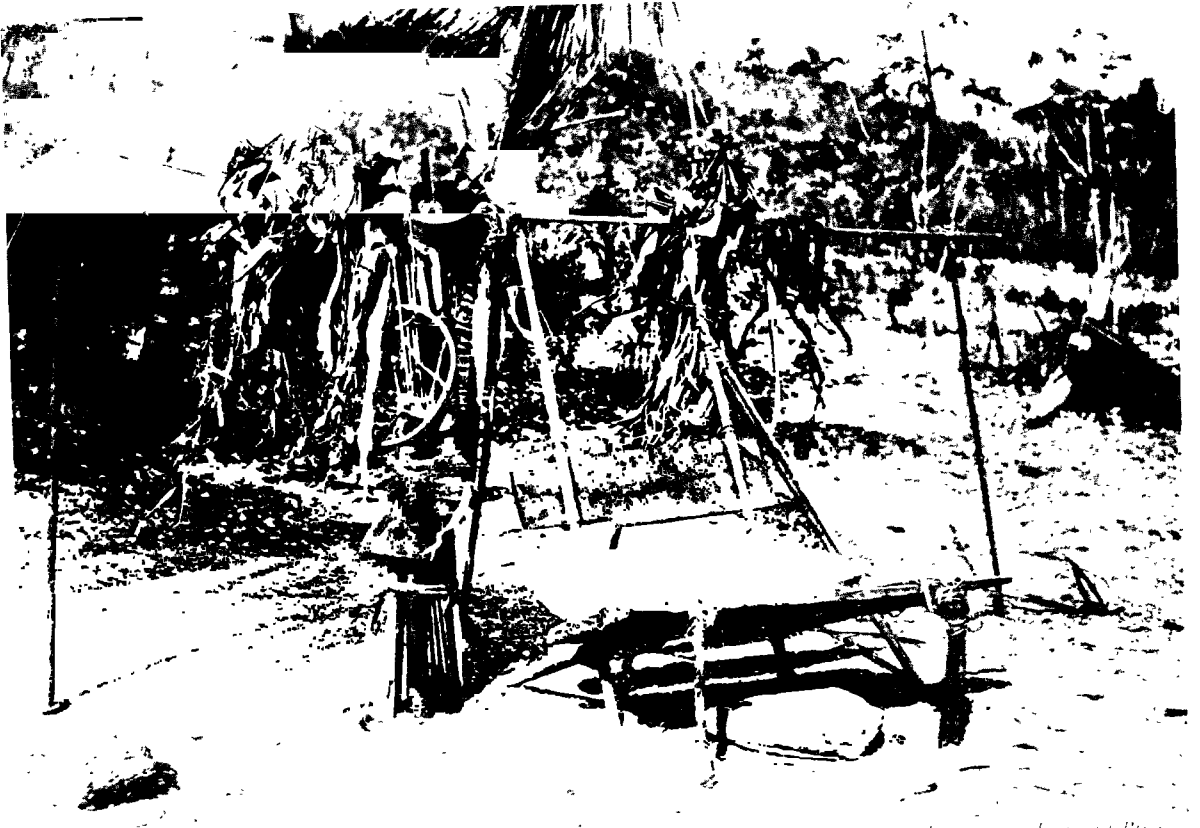


[From "Deutsch Neu Guinea"]

[By R. Schabus.]

Woven dancing mask from Augusta River

this; and, when she thinks he is dead, she gives him a heavy blow on the head with her fist, and pronounces him to be so, which probably he is—at all events—after receiving the blow. They have also a special custom as regards a chief. Fragments of his permeal band and remnants of food recently eaten by him are given to a sorcerer, who goes off into the bush, where he places the food remnants in the piece of band, and wraps the things up in leaves, so as to form a ball. He then engages in an incantation, and places the ball inside the bottom of a wood pile which he has erected. He then lights the pile and lies down by the fire with his eyes closed, but after a few minutes wakes up and takes the ball out of the fire. If the food has been burnt or scorched, it is a sign that the chief is going to die, and he will receive the blow on the head; if not, it is a sign that he will



The Death Chair, as used by the natives of the Solomons.

(Photograph by the author, 1906.)

KOITA DEATH-CHAIR

The body of a dead man is placed in a sitting position on this prior to interment, and his two nearest relatives sit on either side of it, then after an hour's drum-beating and dance-singing the dead man's chief possessions are broken up and placed by the chair.

live. Sometimes the belief arises that a sorcerer from some hostile community has by a similar process *caused* the death of a chief; then there will be war.

The announcement of the death is immediately followed by a loud shouting by the men of the village, the object of which is to intimidate the ghost; and the women who have for some time past been wailing, change their wail into a funeral song which continues intermittently until the burial of the body, and the relatives of the departed smear their bodies with mud. In the meantime men and women come in from other villages, the women smeared with mud, only the women are taken into the house to see the body, after which they join in the intermittent funeral song outside.

The funeral takes place about twenty-four hours after death. The body is wrapped up in leaves and tree-bark, the knees being bent up to the chin, and carried to the grave to the music of the



Photo by A. C. Hudson, Sc.D., F.R.S.
MUMMY.

Mummy of an infant of one of the Torres Straits Islands. The practice of mummification is not generally found in Melanesia, but it used to be common in places in the Straits.

The guests are all entertained by a feast of vegetables, and given portions of the pigs, which they take home. The killing of the pigs on the grave at this ceremony is regarded as a final propitiation of the ghost.

Here, as in Mekeo, there is a mourning-removal ceremony, which takes place after an interval varying from a week or two to six months. A pig is killed under the scaffolding of a chief's grave, after which the chief mourner's string necklace is cut off, dipped into the pig's blood, and thrown away, and his face is daubed with two lines of colour (usually red) on each cheek. Feasting and dancing follow.

Where the dead person is a chief or important person, whose body is not buried underground, the funeral feast is immediately followed by a general desertion of the village until the offensive emanations from the body have ceased; but during that time two unhappy individuals have to remain in the village on guard; that which they are regarded

women's funeral song, and then placed in it; whereupon all the men again shout loudly for the purpose of further intimidating and driving away the ghost.

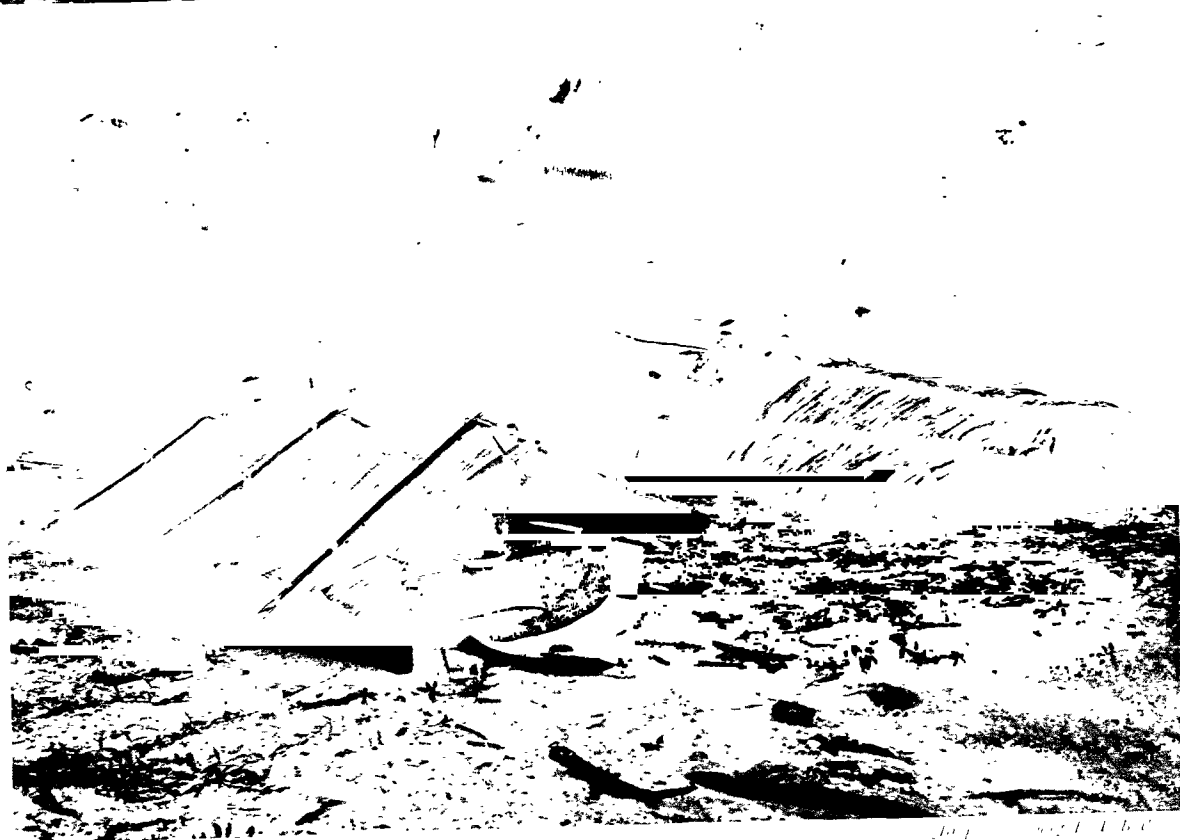
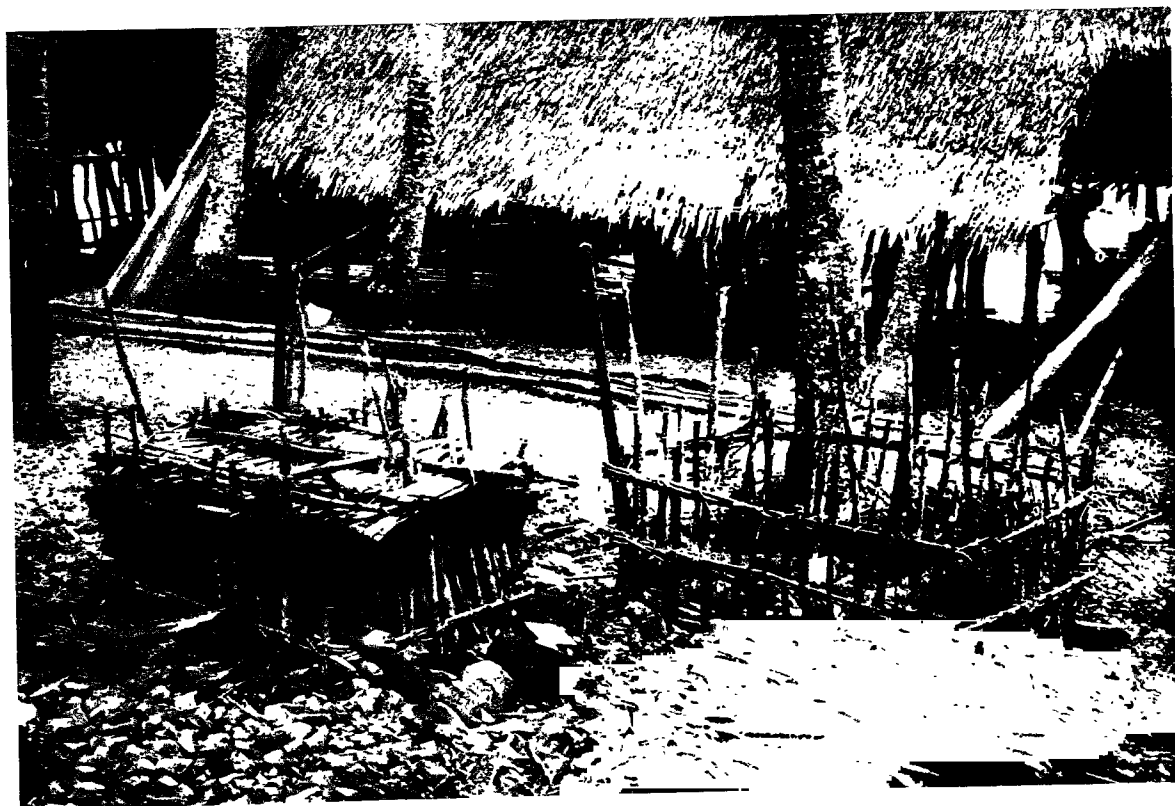
The relations then go into mourning, the chief sign being a black smearing of their faces, and sometimes of their bodies; the widow or widower, or other nearest relative, wears a small mourning necklace made of native string. In connection with this there is a curious custom for a woman who has lost a child to amputate one of her fingers, and she may do this two or three times on successive deaths of children.

After an interval of two or three days the funeral feast, to which people from other villages are invited, takes place. First, two women guests, armed with spears in both hands, enter the village, and run twice round it, brandishing their spears as they do so; but on their second journey they are followed by a group of men visitors, who dance down the village enclosure, brandishing their spears, and then dance back again, until they reach the grave. Then another guest, usually a chief or chief's son, enters the village in full dancing decorations, carrying his drum, and dances in a zigzag course along the enclosure, beating his drum, until he reaches the grave, whereupon the chief of the clan of the village removes his head dancing ornament (a heavy framework of feathers, sometimes standing six or twelve feet above his head), and the dancing is at an end (see illustration on page 65). Pigs are then placed one by one upon the grave, killed and cut up, and the



From "Jahreshefte der Südsee."

Mask and dress worn in the French Islands (Bismarck Archipelago) at initiation feasts.



GRAVES IN DUTCH NEW GUINEA

The whole body is buried underground and an oblong enclosure of planks with a roof of leaves is erected above it. They often break certain articles belonging to the deceased perhaps a bow and arrow, and place them on the grave. A special feature about these graves is the custom of depositing in them the spades with which they have been dug.



The Kiwai *in mourning* showing the *sacred* of grass hanging down the back and the smearing of the body with mud as a token of sorrow.

as watching over, however, is the pig's blood, and not the remains of the chief.

The Kiwai people, who live at the mouth of the Fly River, on the western shores of the Gulf of Papua (British New Guinea), used to dispose of their dead by placing their bodies on a platform near the village, and there leaving them to decay. Weapons, implements and ornaments belonging to the departed were placed on the platform close to the body, and presents of food were from time to time brought and placed on the platform. Water was poured over the body every day by relatives of the deceased to facilitate decomposition. When only the bones remained, they were cleaned and buried in the garden, but the skull was often kept for some time, and worn by one mourner or another round his neck—sometimes by several of them in turn. The mourner could by means of the skull put himself into communication with the dead person, and by his aid practise divination.

Though this practice has been discontinued by the Kiwai people, it is still adopted by the natives on the eastern bank of the Fly Delta and further east. (See illustration of burial platform on page 45.)

The Kiwai people now bury their dead in the ground, with the head placed towards the west—the direction of the setting sun and moon, where the land of the dead is situated. They erect over the grave a small house, the form of which varies (see two illustrations on page 61). Articles belonging to the dead person are hung up on a stick in the ground, or at a corner of the small house, as is seen in one of the illustrations, and a fire for the dead person is kept burning for some weeks underneath or close to the small house, at the foot-end of the grave. The basket which is seen in the other illustration is similar to those in which small children are carried by their mothers in this district, and indicates that a child has been buried in the grave.

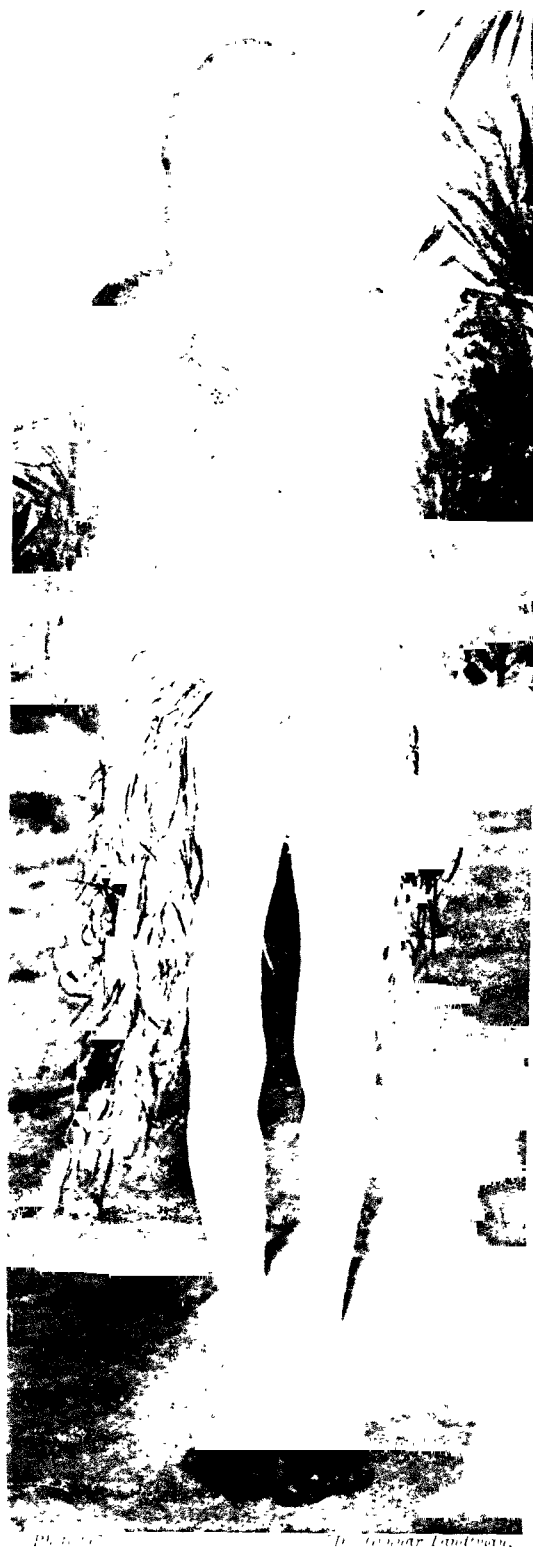
Immediately after a death the people begin to wail and sing mournful songs. If the dead person is a man, his wife (or wives) is secluded within an enclosure of mats in the long women's house of the village, and takes no part in the funeral ceremonies. She smears the whole of her body with mud, wails continuously and only goes out at dark. On finally leaving the enclosure, she wears a mourning costume of grass, which covers her whole body, and by which she can even conceal her face (see illustration on page 37). After a few weeks the completeness of the covering

is reduced to a cap and head-dress of grass, the latter hanging over her back, a fringe hanging to her neck, and falling over her chest, and a petticoat tied round her waist (see illustration on page 39); and these garments are afterwards worn for several weeks longer, being reduced from time to time. The petticoat is, in fact, the ordinary dress of these women, though when not in mourning it is a shorter garment than appears on page 39. The same kind of mourning dress is worn by women after the death of any near relative, though the seclusion is only practised in the case of a widow.

A Kiwai man in mourning smears himself with mud as a sign of sorrow, and wears a grass garment round his neck, and hanging over his back almost to the ground and over his chest (see illustrations on pages 51 and 56); but this also is gradually reduced in size.

In one district on the eastern bank of the Fly River the emblem of mourning is a hood-shaped net drawn over the head and face, which it covers as a veil (see illustration on this page). At a later stage of the mourning the front of the hood is lifted up, so as to leave the face uncovered.

Peculiar modes of interment have been met with among the Papuan people of Dutch New Guinea. In one district the bodies of the dead are placed in a stretched horizontal position in cages of interwoven branches, erected on piles on the shore behind the village. In another the body is dried by fire in a position with the knees tightly drawn up and the head pressed down on the chest, and is then placed in a basket of palm-leaves plaited closely around it, and when thus packed up is suspended to the wall inside the man's house. In another the body is interred in a shallow grave, which is covered with a heavy weight of stones and surrounded with a fence of strong vertical branches, to which are attached horizontal sago-leaf stalks, the spade or spades used for digging the grave, and sometimes the bow of the deceased, being afterwards placed in the enclosure (see illustration on page 55). These graves sometimes have low gabled roofs of leaves (see illustration on page 55). Again, in another district the surrounding fence is made quite close, and covered with a roof of palm-leaves, thus producing small house-like structures, which are sometimes beautifully ornamented, and against which handsome spears are often placed. A peculiar form of child's tomb



MOURNING VEIL.

At Gaima, on the eastern bank of the Fly, both men and women in mourning wear a net in the shape of a hood drawn over the head, which it covers like a veil

has been observed, the tomb being a hollow tree-trunk, about the height of a man, covered with a couple of water-buckets placed bottom upwards. In one place a grave is ornamented with skulls of pigs, apparently intended as a hunting trophy (see illustration on page 63). Another form

of grave is a small four-sided wooden house-like structure, placed on a post and covered with a carved and decorated roof, and this is sometimes so small that only the bones can be kept in it, being, indeed, in the nature of a shrine. (See illustration on page 47.)



From "Nova Guinea"

[By Van der Sandt.]

MOURNING DRESS IN DUTCH NEW GUINEA.

The standing woman has the mourning dress worn by women in one of the districts of Dutch New Guinea. The garment is made of bark, and is worn continuously until it is entirely worn out.

CEREMONIES ON ACCESSION TO CHIEFTAINSHIP

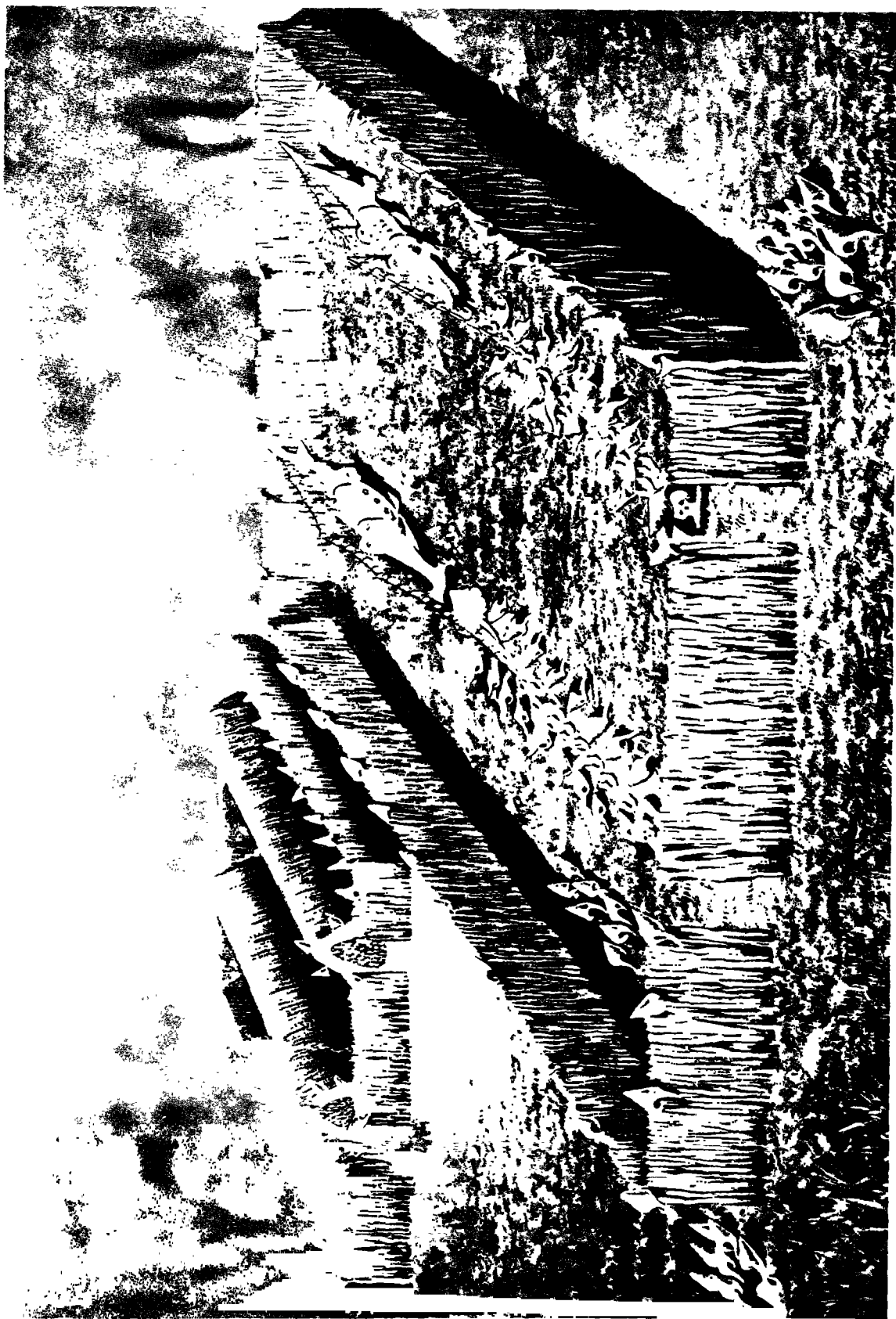
CEREMONIES in connection with the conferment upon a new chief of his office have only been met with in New Guinea.

In the Mekeo district there is a custom of occasional joint chieftainship, and a chief will sometimes in his life-time formally confer the chieftainship of his clan upon the man who, in the event of his death, would be entitled to succeed him; upon this being done, the original chief and the presumptive successor will henceforth be joint chiefs of the clan.

This ceremony is the occasion for a feast, and, as numerous chiefs of other friendly clans are usually invited, and each of them brings with him a considerable number of his own people, the feast is a very large one. Probably some sixty or seventy wild pigs, kangaroos and cassowaries are killed, smoked and stored away in anticipation of it, and to these are added, when the day arrives, seven living village pigs.

All the invited chiefs make their way, on arriving at the village, to the great verandah platform of the clubhouse of the clan whose chief is going to perform the ceremony, and there sit

down; and all the other people, hosts and guests, congregate around. The chief then steps upon the platform, carrying the gourd in which he keeps the lime-paste used as a condiment in betel-chewing and wearing the insignia of his office, and with him comes the new chief about to be appointed; then the old chief, in the presence of the assembled people, addresses the other chiefs, explaining to them the right of the proposed new chief to the succession, after which he rattles the spatula



IOTEM SHRINE.

Restoration of an old Iotem Shrine in one of the Torres Straits Islands. The small enclosure at the top left-hand corner shows the shrine as it probably appeared, the larger one to the right is intended to show the contents of the long covered enclosures. The totem animals represented by effigies were a crocodile, a hammer-headed shark and a ray-fish.

(See also *London, N. H. P. R. N.*)

(a sort of spoon rather like a long mustard-spoon, with which they get the lime out of the gourd) in his lime-gourd, and hands the gourd to the successor, who rattles the spatula, and then returns the gourd, and by this performance the conferment is complete. At the big feast which follows the seven village pigs are killed and cut up, the fat of the back in particular being separated from the rest; after which the newly-appointed chief, as a visible official act, cuts the backs of all the pigs into slices, doing it alone at first, but afterwards being helped by others. Then there is a general distribution of food, followed by a dance, which generally lasts throughout the night.

The Mafulu mountain people have no system of joint chieftainship, but a chief sometimes in his lifetime resigns office in favour of his successor; this is the occasion for a ceremony, which,



[Photos by]



[J. W. Gault, Hobart.]

NATIVES OF MALAITA

These islanders have been among the most difficult to deal with of the whole group, and even now they are hostile and dangerous, and have not yet been brought to subjection by the Government. Notice the nose and ear ornaments

however, is generally tacked on to some other ceremonies relating to other matters, and at which, therefore, a good many pigs are killed. The retiring chief addresses the people, telling them that he is surrendering his office to his successor; after which he sits on the body of a dead pig and hands to his successor a bamboo pig-cutting knife; the successor then takes the place of the retiring chief on the pig and tells the people that he accepts the office; after which he goes round to all the slain pigs, one after another, and in each case makes with the knife just given to him a small slit at the end of the mouth of each pig.

A young Roro chief who has attained the age of puberty is publicly invested with the insignia of his office—a pendent ornament of ground-down boar's tusks, which hangs over the chest, being suspended by a string passed round the neck.



[Photo by]

[Dr. Ginneth Lindeman]

KIWAI GRAVE

Things belonging to the dead person and presents of food are hung up on a stick or at a corner of the small house which is erected over the grave, as in this illustration

physical powers; it is because he has got the *mana* of a spirit or of some deceased warrior to empower him, this being perhaps conveyed in an amulet of a stone round his neck or a tuft of leaves in his belt, in a tooth hung upon the finger of his bow hand, or in the form of words with which he brings supernatural assistance to his aid. If a man possessed of *mana* dies, this supernatural power, which has abided in him, will after his death abide in his ghost with increased vigour and more ease of movement.

The possession of *mana* is not, however, confined to spirits, ghosts and human beings. It may be immanent in animals and plants, and even in inanimate objects. If a

RELIGIOUS BELIEFS AND PRACTICES

THE religious beliefs of the people of the Melanesian Islands are mainly based on the powers of the ghosts of the departed and spirits which have never occupied human form, and you never find among them any notion of a single Supreme Being.

One underlying idea, which permeates all these beliefs, is that of a supernatural power belonging to the unseen, and acting in all kinds of ways for good and evil, which is called *mana*.

This is a power or influence, in a way supernatural, which manifests itself in physical force, or in any kind of power or excellence which a man possesses; it is *mana* that works to effect everything which is beyond the ordinary power of men, outside the common processes of nature; it is present in the atmosphere of life, attaches itself to persons and to things, and is manifested by results which can only be ascribed to its operation; all spirits have it, as also do most ghosts and some men.

If a man has been successful in fighting, this success is not the result of his own



[Photo by]

[Dr. Ginneth Lindeman]

KIWAI GRAVE

A fire for the dead person is kept burning for some weeks underneath or close to the small house at the foot-end of the grave. The basket indicates that a child has been buried in the grave, small children are carried in similar baskets by their mothers.



[From "Women of Pagan Types"]

[By A. B. Meyer and R. Parkinson.]

A YOUNG MARRIED COUPLE FROM SIAR

This illustration shows very well the natives' love of ornament and elaborate hairdressing. The woman has plastered her hair with mud and then twisted it into curls.

man finds a curiously shaped stone, quite different from any stone he has ever seen before, he thinks there must be *mana* in it ; so he buries it in the ground when he plants his garden, or lays it at the root of a tree whose fruit it resembles, and an abundant crop from garden or tree convinces him that he is right—that the stone *does* possess *mana* ; even certain forms of words have power for certain purposes by reason of this *mana*.

The fundamental source of *mana* would seem to be the spirits ; but they can transmit it, and it is through this transmission that it passes into the possession of ghosts, human beings, animals, plants and lifeless objects ; and each of these again can transmit it. The *mana* possessed by a man has, as before indicated, been transmitted to him by a spirit or a deceased warrior, which in effect means the latter's ghost ; so the *mana* of the curious stone can be transmitted to other stones.



[From "Nova Guinea," by Van der Smiss.]

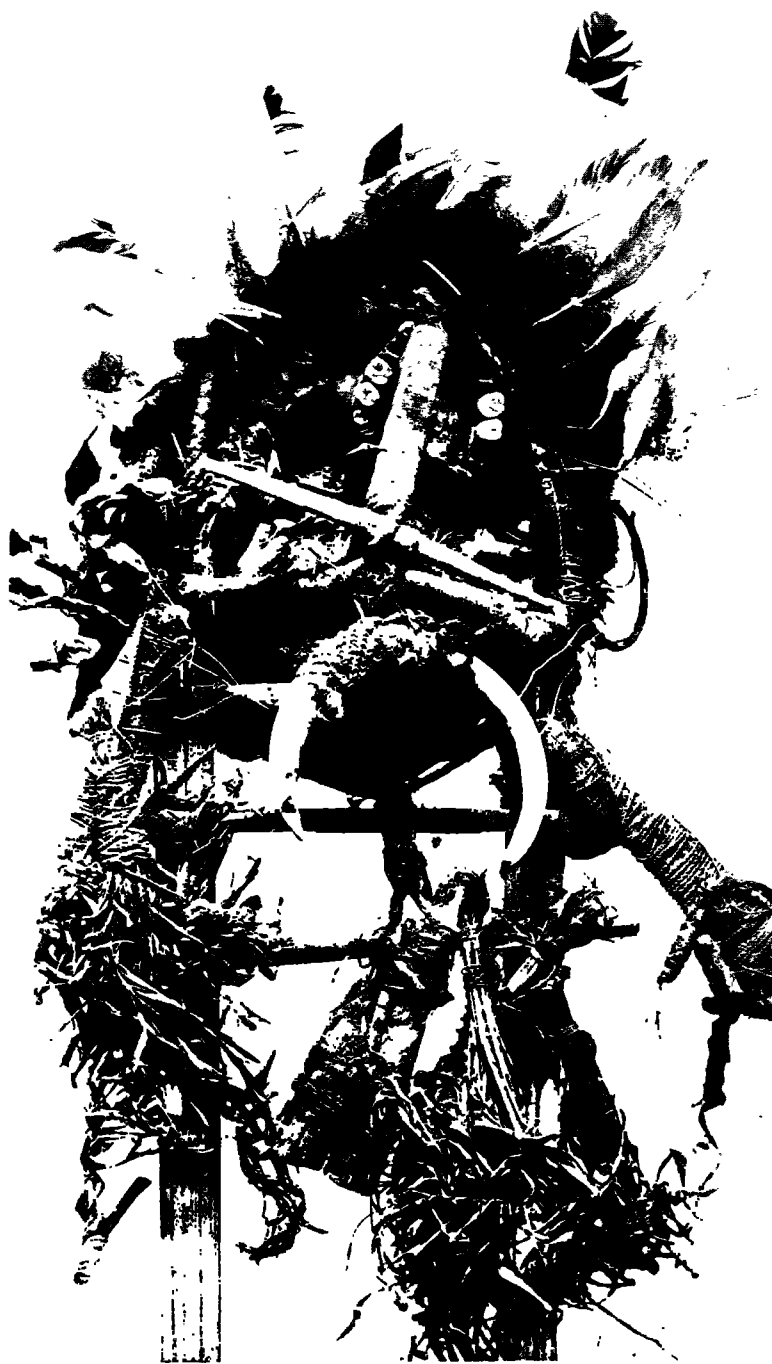
DUTCH NEW GUINEA GRAVE.

[By permission of E. T. Ince.]

A grave in Dutch New Guinea ornamented with skulls of pigs. The meaning of this decoration is not quite certain, but it is probably a hunting trophy.

Mana is itself impersonal ; but it is always in its operations associated with some personal being, who directs it. If a stone has *mana*, it is because a spirit has associated itself with it ; a dead man's bone has *mana*, because that man's ghost is with the bone ; a spoken charm is powerful, because the name of a spirit or ghost, expressed in the form of words, brings into it the power which the spirit or ghost exercises through it. All conspicuous success of a man is proof that he is possessed of *mana*, and, the greater the success, the larger is the amount of *mana* which he is presumed to have. His influence among his fellows depends upon the impression made on their minds that he has it ; he, for example, becomes a chieftain by virtue of this impression. It therefore follows that it is the natural desire of every man to acquire the help of this power of *mana*.

The fundamental underlying principle of the various religions and superstitions of the Melanesians, so far, at all events, as prayers, sacrifices and other religious practices go, is the desire and effort of the people to get the power of *mana* for themselves, or secure its direction for their benefit.



From "The Melanesians of British New Guinea," by C. G. Seligman. By permission of the Cambridge University Press.

SKULL PREPARED FOR SORCERY.

A Roro (New Guinea) skull charm used for procuring the death of an enemy. The skull is placed in the wicker cage, with its base facing outwards, and this base is decorated to represent a face, the nose being the vertical piece of cane covered with bast and having a long nose ornament at its base. The objects suspended to the framework below are all charms

spirits or ghosts, or to both. The prayers are generally forms of words, believed to be acceptable to the power addressed, and known only to those who have access to it; but there are also natural calls for help in danger and distress. The offerings have various motives: some are propitiatory,

It must be stated, however, that the general explanation which has been given, and a good deal of the further matter which is to follow, can hardly be correctly applied to the religions of New Guinea, at all events without considerable qualification; this matter will be referred to again hereafter.

We are now brought to the subject of ghosts and spirits, an enormous one, which can only be dealt with here very briefly.

Concerning both ghosts and spirits, it may be mentioned that their relative importance, as indicated by the ceremonial observances with reference to them, divides the Melanesians into two groups: one, where, with an accompanying belief in spirits, worship is mainly directed to the ghosts of the dead, as is the case in the Solomons and other more western islands; the other, where both ghosts and spirits have an important place but the spirits are more worshipped than the ghosts, as is the case in the New Hebrides and more eastern islands.

There is a further broad general distinction between the practices relating to ghosts and spirits, inasmuch as in sacrifices to ghosts in the western islands the food offerings are as a rule partially consumed by fire and afterwards eaten; whilst in sacrifices to spirits in the eastern islands there is no sacrificial fire or subsequent eating.

Throughout the greater part of Melanesia prayers and offerings are habitually made either to



Photo by]

[R. W. Williamson F.R.A.S.]

SCENE AT A MAFULU FUNERAL FEAST

The visitors are dancing down the village enclosure, which they will traverse from end to end, afterwards returning as far as the grave shown at the left-hand bottom corner of the plate

for them all; indeed, where a chief conducts such a sacrifice, it is not a performance of a duty which falls upon him because he is a chief, but rather an office, his power to perform which has brought him to the position of chief. Women and children are generally excluded from religious rites.

Dealing first with observances relating to ghosts, the simplest and commonest sacrificial act is that of throwing to the dead a small fragment of yam or other food which has been prepared for eating, or, in kava-drinking islands, a few drops of kava, these being regarded as the share of departed friends, or as a memorial of them, by which they will be gratified. This practice is universal in Melanesia. An extension of this is the placing of food on a burial place, or in front of a memorial image, the food not being burnt there, but being afterwards taken away again and eaten, as is done in the Solomon Islands. A still further development is found in the Solomons and other western islands, where the food is often placed upon a burial-place, or in front of a memorial image, or in a shrine, and is there burnt and afterwards eaten.

Of the more solemn and ceremonious sacrifices, one example, taken from a description of the mode of conducting such a ceremony, prior to engaging in warlike operations, in the island of San Cristoval in the Solomon group, will perhaps suffice. The power to whom such sacrifices were offered was the ghost of a man called Harumae, who in fact had not been long dead, and indeed was remembered by some of the older men. This ghost was reputed to be mighty and strong in war—a curious fact, seeing that Harumae, when in the flesh, though a

substituting an animal for the person who has offended; some deprecatory, others are offered to gratify, with a view to gain; and again, others are merely intended as marks of proper attention and respect. There is no priestly order, strictly speaking, and any man can have access to some object of worship, and most men in fact do have it, either by discovery of their own, or by knowledge imparted to them by others; but, if the object of worship is common to the members of the community, then the man who knows how to approach that object is in a way their priest, and sacrifices



Photo by]

[R. W. Williamson F.R.A.S.]

FUNERAL FEAST

A subsequent scene at the same feast. The solitary dancer is a chief, who, arrayed in his dancing decorations, dances alone in a zigzag course until he also reaches the grave



[Photob.]

[A. C. Haddon, Sc.D., F.R.S.]

Mask formerly worn in one of the Torres Straits Islands in connection with a harvest feast and dance, held every autumn to secure a good harvest in the following year

The ceremony just described was for the benefit of all the people—success in an approaching battle; but individuals, who have themselves acquired, or have had imparted to them, the knowledge of certain things—as, for instance, leaves—in which a particular ghost delights, will utilize their knowledge for their own private ends. This is commonly the case as regards killing, either in battle or of a private enemy; indeed, without this ghostly support, the would-be killer subjects himself, not only to the risk of failing in the combat, but also to the probability that, even if he kills his victim, he will afterwards be at the mercy of the latter's ghost; and it is only under the protection of a more powerful ghost, one with more *mana*, that he can safely engage in the conflict. He, therefore, first offers to his friendly ghost some of its loved food, and invokes its assistance and protection, before attempting the proposed attack.

Invocations to the ghosts of the great departed are not, however, always supported by sacrifices or offerings

A Melanesian in danger, difficulty, or distress, will naturally call upon the beings in whose power and will to help him he believes, but he will do so at other times, he will, for instance, more formally supplicate a

kind and generous man, and believed to be heavily endowed with *mana*, had not himself been a great fighting man.

Harumae's shrine was a small house in the village, and in it were preserved his relics. All the men of the village assembled by this shrine, and there a pig was strangled by men chosen by the chief sacrificer; the body was then placed in a bowl, and there cut up, the purpose of the bowl being the collection of the blood, and avoidance of its flow upon the ground. This being done, the chief sacrificer took a piece of the pig's flesh, and ladled some of the blood out of the bowl with a scoop of coconut shell; he then entered the shrine, carrying the piece of flesh and the blood-filled scoop, first putting away his bag and washing his hands, lest the ghost should reject him with disgust, and called out: "Harumae! Chief in war! we sacrifice to you with this pig, that you may help us to smite that place; and whatsoever we shall carry away shall be your property, and we also will be yours." Then he burnt the piece of flesh in a fire upon a stone in the shrine, and poured the blood upon the fire; the fire blazed upward, and the shrine was full of the smell of burnt pig, a sign that the ghost had heard. The pig was afterwards eaten.



[Photob.]

[F. R. George Brown, D.D.]

An interesting musical instrument from New Ireland. It is played by stroking it with the palms of the hand from the plain end to the one which is carved. The three loud notes produced are those of the major trio

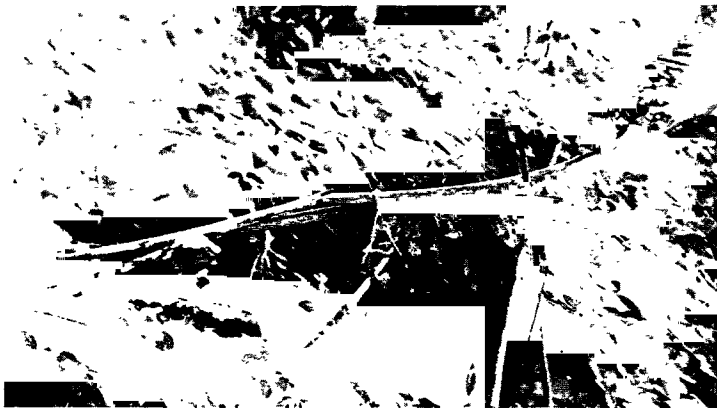


H. M. Dyer

Photo 7

A RORO GIRL DECORATED FOR A DANCE

Only women take part in this dance, which is to celebrate the birth of a first-born of a woman of their clan. This is the event which is the occasion for a special ceremony in many parts of Melanesia, in some of the mountain regions of New Guinea parties of women throw darts or spears at the house of the parents



[Photo by]

[R. W. Williamson, F R A I]

Taboo mark protecting coconut trees in Solomon Islands. It is made of two palm leaves cut and placed together so as to imitate a crocodile, and is an indication that anyone robbing the trees of their fruit will, through the agency of a spiritual being with whom the owner of the trees has influence, be eaten by a crocodile

having much *mana*, his ghost will have even more of it, and the *mana* possessed by this ghost is available for promoting the desires of such as are able to secure its help.

Turning now to spirits, which have never lived as human beings, and which, as already stated, are more generally the subject of sacrificial ceremony in the eastern islands, we find a totally different mode of approach by those who wish to appease them, or secure their support.

These beings have no shrines or memorial images, such as are erected for the great departed. Their sacred places are all principally the handiwork of Nature, and the one thing which is usually associated with a spirit is a stone, probably one remarkable in form. Some of these stones have been sacred to certain individual spirits from ancient times, and the way to approach any one spirit who is associated with a stone is often known to one man only, the knowledge having been handed down from generation to generation, and finally come to him; and he alone can approach the stone, as it is he alone who, through that stone, possesses a personal acquaintance with the spirit; any other person who desires the benefit of access to the spirit must obtain it by the mediation of this man.

The person at whose instance the spirit is approached makes his present to the man whose right it is to do it; this offering may be a pig, or mats, or native money, or any other valuable. Then the latter makes the offering to the spirit, placing it upon the sacred stone, and invokes the spirit's aid; but it by no means follows that he will give to the spirit all that he has himself received; so his association with the spirit is often highly lucrative.

The old idea that the people worshipped idols is not correct. Sailors, untramed travellers and missionaries found carved images and other objects before which religious ceremonies were performed and offerings were placed, and, not unnaturally, assumed that these things were idols, which were themselves the objects of worship

ghost, to save him from the perils of the deep, to speed his canoe, that he may quickly reach his destination, to help him in battle or in sickness, to aid him in fishing, or to bring him good crops; and, if the result attained is to the man's satisfaction, he will then often address the ghost with words of praise.

It must be mentioned, as regards these ghosts, that those which have to be considered are only the ghosts of men who had *mana* in them during life, the ghosts of unimportant men being nobodies, as the men themselves were nobodies. After the death of an important man,



[Photo by]

[R. W. Williamson, F R A I]

A similar taboo mark, the crocodile being placed in an upright position. The intimation here is that a single thief will have one of his limbs bitten off by a crocodile, but that several thieves together will be devoured by crocodiles

But in fact the carved images are only memorial images, the other objects are only regarded as being associated with the ghosts and spirits, and the ceremonies are directed and the offerings are made, not really to the objects themselves, but to the ghosts or spirits with which they are associated (see illustration on page 99). Some of the objects, as, for instance, carved representations of sharks or other animals, are indeed the receptacles of the bodies of the departed, but they are not so of their spirits, and the objects themselves are in no way revered.

The religious beliefs of the Papuo-Melanesian people of New Guinea require to be dealt with separately. It may be that they also have some fundamental basis in the idea of *mana*; but no evidence of this has ever been recorded, and in other respects there is a difference between them and those of the Melanesians proper. These people believe in ghosts and spirits, all, or nearly all, of whom are more or less malevolent; but, as regards ghosts, there appears to be no separate recognition by them of the ghosts of known persons, who are to be individually approached by sacrifice and supplication, as is the case in Melanesia proper. The subject will be dealt with by examples of the ideas of the Koita people of the Port Moresby region, the Roro people, who occupy the coast near the mouth of the St. Joseph river, and the Mafulu people of the mountains.

The Koita believe in evil spirits, who inhabit definite areas, the powers of some of them being only exercisable in their own district. If a party camping out are attacked by sickness or death, or if specially severe sores are produced by insect bites or wounds, the belief is that an evil spirit inhabits the spot, and they will afterwards be afraid of and avoid it. The spirits are sometimes associated with fresh-water springs, where they are seen as starfish or crabs, or with places in the bush, where they take the form of snakes. A snake or eel-like creature, sometimes found in wells and springs, is regarded as being a spirit, and it is thought that this spirit causes the water to rise.



[Photo 19]

[R. W. Williamson, F.R.A.I.]

Half a shell fixed on a stick. The warning is that the thief will lose his hearing, and the similarity of the shell to a human ear is doubtless the reason for its selection for the purpose.



[Photo 20]

[R. W. Williamson, F.R.A.I.]

A bundle of leaves placed on a stick. The penalty for robbery thus indicated is that of being carried by the winds out to sea in a canoe and lost. Possibly the way in which leaves are blown out to sea by the winds is to be associated with this mark.



[Photo 21]

[R. W. Williamson, F.R.A.I.]

A bundle of leafy plants, to warn a would-be robber that he will be attacked by sores about the legs and arms which will make the bones rot away.

and that if it were killed the well or spring would dry up. A hill of curious shape near Port More by is regarded as spirit-haunted, and is avoided by the natives, and a club or a spear made from a tree growing anywhere near this hill would be powerful to inflict a severe wound. If a man killed a wallaby anywhere near it, he would take care that none of its blood dropped on the ground, and any soil on which it did unfortunately drop would be carefully gathered up and thrown into the river, as otherwise the people who afterwards ate the wallaby would fall sick.



Photo by

[R. W. Williamson, F.R.A.S.]

TABOO MARK

The plant in this case is one of the spurge tribe, which exudes a milky juice when broken or bruised, and the calamity indicated is that the robber's body will be covered with boils from which white juice will exude.

the man will recover. The idea of the Korta concerning ghosts is that a man's ghostly self is in his body during life, and departs as a ghost on his death. The ghost may leave the body during sleep, and, if he wakes before it has returned, he will probably sicken; if it stays away too long the man will die. Sneezing is a sign of the return of a ghost; and, if a man does not sneeze for many weeks together, it is a bad sign. On a man's death his ghost goes to a certain mountain, and there it lives a life similar to that which its owner had lived, having houses, gardens and wives; but, if the septum of that man's nose had not been pierced in his lifetime, it must be done after his death, before he is buried, as otherwise his ghost will have to wear a slowworm-like creature as a nose ornament.

There is a practice, as regards one spirit-haunted water-hole, for the people who drink its waters to pinch a hole in the bottom of the conically rolled leaf from which they drink, so that the spirit may fall out of it; if this were not done, the spirit would enter the man, and he would swell up and die.

Sometimes an evil spirit will capture a man's ghostly self. If, for example, a man returning from the bush to his village is stricken with fever and its accompanying shivering, it is assumed that he has fallen down, and that a spirit has taken his ghostly self; a special ceremony is then required, to induce the spirit to give it up again. Valuable ornaments are tied to a long bamboo, and the sick man and his friends go to the place where he believes he fell and lost consciousness, two of the other men carrying the bamboo; a pot, placed upon the ground, is filled with a special sort of grass and a live fire-stick, and the bamboo is held horizontally over it. As the grass crackles and burns the men stand round the pot, each with a stone in his hand, and with these stones they strike it, groaning as they do so, thus breaking it to pieces. The party then return to the village with their bamboo, but none of them must on this return journey look behind him; and on arriving the sick man lies down in his house, with the bamboo hanging above him. The idea appears to be that the spirit will accept the ghosts of the ornaments hung upon the bamboo cane in exchange for that of the man, in which case



Photo 16

— J. G. F. 1901

A SPIRIT DANCE

The Papuans west of the Fly River have a great pantomimic ceremony in which the men, impersonating spirits who have returned from the land of the dead, dance before the women. The whole of the body is dressed in gaudy leaves and the face also is covered, so the men cannot be recognized. The women believe that the dancers are really their departed relatives, and weep during the dance.



From "Papua-Album II."

A MASK-HOUSE

[By A. B. Meyer and R. Parkinson.]

The mask-house of a New Ireland secret society. These houses are erected in the private enclosures of the society, and the greatest care is taken of the masks in the intervals between their use.

On reaching his new mountain abode, the ghost immediately returns, accompanied by other ghosts, who help it to carry back there the ghosts of the objects which the dead man had cared for in his life.

These ghosts sometimes visit their former homes, but they do so with no very benevolent feelings, and that of a recently dead man will certainly punish any neglect of his proper funeral rites. As a rule, however, the ghost will not hurt a relative of the dead man, unless that relative has done something to annoy it, or has violated a tribal custom, an act which would certainly cause the ghost to bring sickness or bad luck to him. The ghosts commonly frequent the neighbourhood of their houses, and this would seem to be the chief reason for the ceremonial desertion of houses where a death has occurred; indeed, it is recognized that children who play near to a ceremonially deserted house may sicken, and that food hung up in a house where death has recently occurred will cause sickness, if eaten by persons other than the members of the family.

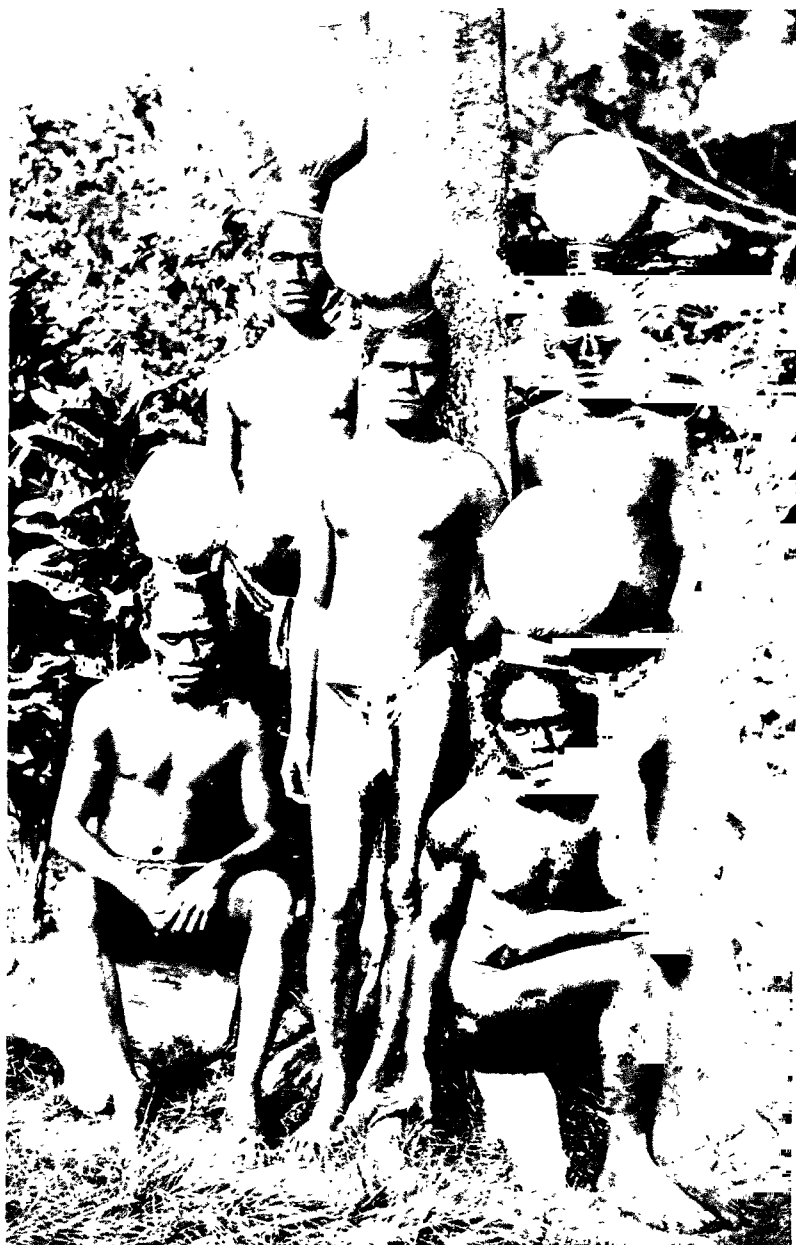
The religious views of the Roro people and of the Mekeo folk of the plains behind, though differing in detail, are very similar to those of the Koita, except that with them the ghosts seem to be more benevolent. Indeed, among the Roro folk, whose ghosts are believed to frequent the villages of their people, the presence of these ghosts is regarded as desirable, and, if they desert the village, bad luck will follow; and it has been said that, in such an event, measures are taken to bring them back. Even these more benevolent ghosts, however, will punish those who annoy them.

The Matulu mountain people of New Guinea believe that the ghost of a young or grown-up person, up to forty or forty-five years of age, becomes the slumming light upon the ground and undergrowth, which occurs here and there, where the dense forest of the high mountains is

penetrated by the sun's beams, and that the ghost of a more elderly person becomes a large sort of fungus which grows on these mountains. They will never cross a glade where this light penetrates, and they will not eat, touch, or even tread upon, the fungus. These ghosts sometimes come down to the villages in search of food, or for other purposes, and their visits are dreaded by the people, who at night-time fill up all openings in their houses by which the ghosts might enter : they were amazed at the missionaries of the Society of the Sacred Heart (whose Mafulu station was established a few years ago) daring to sleep alone in chambers with open doors and windows.

These people regard any place of unusual appearance—a waterfall, a deep, still pool in a river, a narrow, deep, rocky ravine, or a strangely-shaped rock—as being probably the abode of a spirit: there are also certain trees and creepers which are believed to be spirit-haunted, and which the people therefore dare not cut down. The passing by a number of chattering natives of certain spirit-haunted spots is accomplished in silence, and each of the party arms himself beforehand with a wisp of grass tied in a knot, and places it on the spot as he passes it, by which means all danger is averted.

Readers need hardly be told that these old religious and superstitious beliefs and practices prevalent in Melanesia have in places where the people have been much in contact with white men, and especially with missionaries, been dissipated and discontinued ; but Melanesia has not yet been christianized or civilized, and there are many parts, especially in the interiors of the larger islands, where little or no white influence has yet been felt ; and, indeed, even where this is otherwise, these people, like their more advanced white-skinned brothers of civilized lands, do not, on nominally, or even truly, abandoning an



11.

1999-2000: 1. Jahre der 8. Klasse

INFLATION--NORTH BOUGAINVILLE

A chief chooses four or five youths, who are taken into a hut in the interior. They have to do various forms of labour, learn the tribal rules and must always wear the curious hats shown in the illustration. When their hair fills the hat the period of seclusion is over.

ancient superstition, entirely free themselves from the old fears and inclination to ceremonial self-protection with which the superstition has been associated for so long past. It follows that, though some of the specific examples of religious practices which have been described may have ceased in the places where they have been observed, they, or others similar or equally strange, are being now performed in many parts of Melanesia.

MAGIC AND SORCERY, AND MATTERS ASSOCIATED WITH THEM

BELIEF in magic and sorcery is found everywhere in Melanesia, and its accomplishment is effected entirely by the aid of ghosts and spirits, *mana* being the power which enables those who practise

magic to do so. Many of these people sincerely believe in the powers which they claim to exercise; but undoubtedly there is a great deal of conscious deceit. The powers are handed down by men to their successors, whom they initiate, just as are those associated with spirits as above-mentioned; indeed, it is obvious that all these powers are similar and closely related.

Any sickness, other than a common complaint, recognized as coming in the course of nature, is believed to be brought about either by a ghost or a spirit, especially where the sufferer is an important person. The beings to which illnesses are, however, more usually ascribed are ghosts, who have been offended, or whose baneful aid has been secured with sacrifice and spells by people

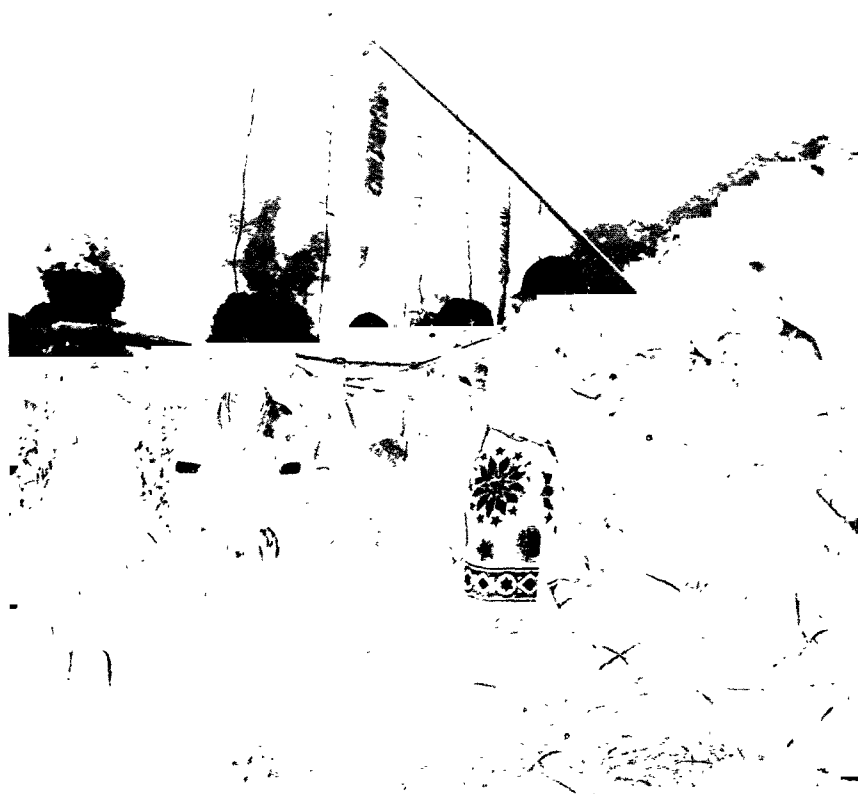


Photo by]

[H. M. Dummer

A MARRIAGE PROCESSION

The bride, the chief figure in the procession, is decked out in the finery belonging to her family, and accompanied by her friends, who are carrying suspended from poles the feathers, armshells, necklaces, and other ornaments that have been paid as her price. These poles are fastened to the front of her house like barbers' poles in England

who are familiar with them, or who act through sheer malignity towards those who are still alive. The common idea is that the ghost is eating the patient

Often the first thing to do is to find out which is the ghost that has caused the illness. Perhaps, for example, it is ascertained that the patient has trodden unlawfully in a sacred place, and the assumption arises that it is the ghost of that place that has done it. In that case the familiar of that ghost is sent for, and he goes through some ceremony—e.g., in Florida (Solomon Islands) chewing ginger, and blowing into the patient's ears—and begs the ghost to remove the sickness. If the person does not get better, some other possibly offended ghost is tried in the same way. If the



Photo

U. S. DEPARTMENT OF AGRICULTURE

A RAIN SHRINE

When the rain charm (see page 76) was used for inducing rain, the sorcerer engaged in certain ceremonies with it. He then placed it in a shrine or house made of screens of plaited coconut leaves, the upper part of which was blackened to represent a cloud, and to which young coconut leaves were suspended to represent falling rain.

ghost cannot be ascertained, perhaps someone familiar with a powerful ghost will approach him and ask him to intercede with the offended one, the identity of whom it is assumed that he will know. In some cases there may be reason to suspect that some person, having ill-will towards the patient, has approached his own familiar ghost, and set him to bring about the illness, in which case effort will be made to induce that person, for a consideration, to call off the devouring ghost. If he refuses, recourse may be had to someone who is familiar with a more powerful ghost, who will

drive away the other one; and then the event of recovery or death of the patient may influence public opinion as to the relative powers of the two ghosts.

In a district of New Britain (Bismarck Archipelago), if a man's death is believed to have been caused by sorcery, his friends assemble round his house on the following night, and a sorcerer calls out to his ghost, asking who is the culprit. No answer being received, he calls out the name of some suspected person, and all around listen intently for the answer. If none comes, another name is called, and the performance is repeated until a sound, like that made by tapping the fingers on a board, is heard, upon which the guilt of the person last named is assumed. Concerning this it must, of course, be understood that the guilty one is regarded as having caused the death through the power of a familiar ghost or spirit, and not merely by his own unaided efforts.

In some parts of the Solomon Islands, when a man is ill, the sorcerer called in will discover the ghost who is doing the mischief by suspending a stone to the end of a string, which he holds in his hand, and calling over the names of lately deceased people; and, it on the call of any name the stone swings, it is



Photo by]

[A. C. Hobbs, S. D., F.R.S.]

A RAIN CHARM—TORRES STRAITS.

It is, like all the rain charms of this district, a figure of a man. It was regarded as being an extremely powerful charm, being able to produce very heavy rain with but little thunder.

It is known that it is the ghost of that person. Various alternative gifts to the ghost—say yams, fish, or a pig—are then called one after another in the same way, and the swinging of the stone indicates the ghost's selection; the accepted gift is then offered at the dead man's grave or sacred place.

Different methods of producing illness and death by sorcery are found in the various parts of Melanesia; but the underlying principle of most of these is that of bringing the victim into contact with the spirit or ghost which is to injure him. The method commonly adopted is the taking of a portion of the victim's body—as, for example, a piece of his hair, or of one of his nails—or something



Photo 66]

[A. C. Haddon, *See D. I. R. N.*

SKULL USED FOR DIVINATION.

A Torres Straits Island skull preserved and decorated, and used for divination. The use of skulls for this purpose was very common. The skull's utterances were said to take the form of the noise of chattering teeth.

after which the parcel is well beaten in order to crush the power, or hung in the smoke of the fire for the purpose of suffocating it.

In one part of German New Guinea death is warded off by smearing the sick man's body all over with resin; this practice is based on the belief that death is caused by the man's ghostly self leaving his body; and the idea of it is that, even if the evil worker succeeds in effecting the exit, the ghost will remain, stuck fast by the resin.

There is a general belief in a district of the Gazelle Peninsula that, if a man, who has slept many nights in the same hut with anyone who is ill, goes to sleep in another place, the patient will immediately get worse; so it is usual to isolate the patient, with certain friends to attend to him, and the rest of the family are free to go where they like. These people will attend on the patient night and day, and if one of them should desert his post he will be fetched back by the relatives of the sick man, or there will be great enmity between them.

closely connected with him—say a fragment of some food which he has recently eaten, or a leaf with which he has wiped the perspiration from his face—and applying to it the magic evil powers of a bone of the dead person, whose ghost is the operative power, or a stone filled with *mana* for doing mischief, or some other thing; or perhaps throwing it into the sacred place haunted by the ghost. It is, therefore, a common practice among these people to hide anything which might be used in this way, so as to avoid its falling into the hands of ill-wishers.

There are also many forms of ceremonial remedy, as, for example, that observed in another part of German New Guinea, where a man who is ill will sometimes send a messenger to a spot frequented by the suspected ghost, to bring back from it a bunch of grass, which he carries wrapped up in the leaves of a particular plant, tied up with a special creeper. The sick man is stroked with the little parcel, so that the malignant power that is in him may pass to it,



Photo 67]

[A. C. Haddon, *See D. I. R. N.*

SKULL USED FOR DIVINATION.

The inquirer would clean, repaint and anoint the skull, enjoin it to speak the truth, put it near his head at night, go to sleep, and dream—and action would be based on the dream.

Various forms of medicine are met with, these also differing in the several districts; but, though some of them really have an actual curative power, the belief in their efficacy is based on the supernatural, the idea being that the cure is really effected by the spiritual being with whom the doctor operating is familiar.

Weather can be controlled by ghosts and spirits, and, therefore, also by those who are familiar with them, and can invoke their action. Hence you have weather-mongers, who can provide wind, calm, rain, sunshine, famine and abundance for the benefit of their employers, or to the detriment of those employers' enemies. The ghosts and spirits have also imparted power to forms of words, stones, leaves, and other things, which, therefore, of themselves affect the weather.

The methods adopted by these weather sorcerers are numerous; but a few examples will give an idea of their character. A method of securing sunshine, observed in one of the Solomon Islands, was to tie certain leaves and creeper vines to the end of a bamboo, and hold them over a fire. The operator fanned the fire, singing as he did so, to give it *mana*, and this *mana* was transmitted by the fire to the leaves; he then climbed a tree, and fastened the bamboo to its topmost branch; and as the wind blew about the flexible bamboo the *mana* was cast abroad, and the sun shone out. Hot sun was obtained in the New Hebrides by holding over a fire branches of a plant, which by means of charms sung over them had been impregnated with *mana*: as these dried up and burned, so the land would. Wind was provided in the Santa Cruz Islands by waving in the air the branch of a certain tree, the operator chanting an appropriate charm in the meantime. Rain was obtained in the New Hebrides by putting a tuft of leaves into the hollow of a stone, upon this pounding and crushing branches of a form of pepper tree, and to the mixture adding a stone which had *mana* for rain. The mass fermented, and steam charged with *mana* rose and made clouds, and so produced the rain.



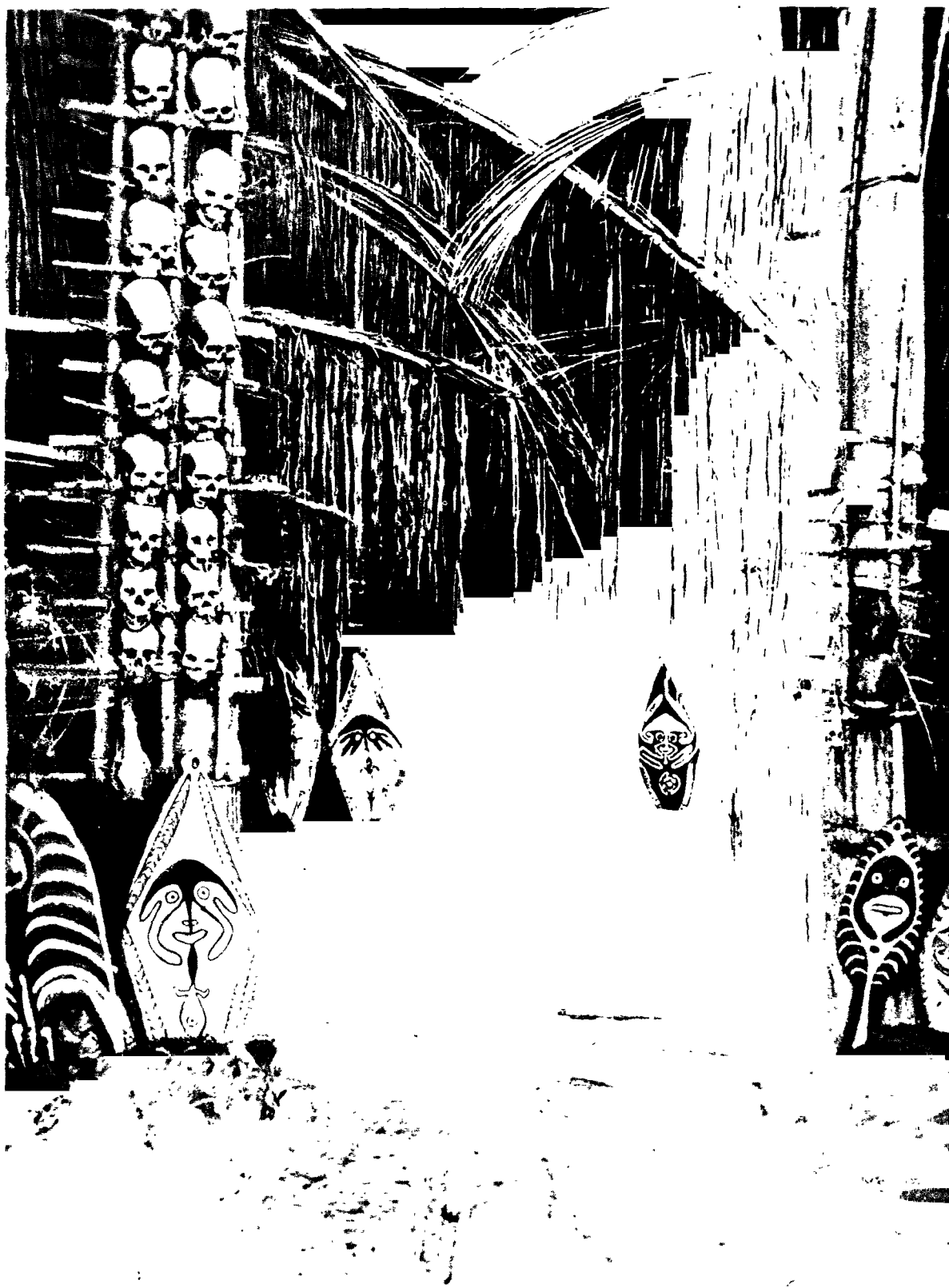
Photo 111

A UXXX GIRL

[H. M. Brown, Jr.]

The women of this mountainous district wear a perineal band instead of the more usual grass petticoat. This illustration also shows the network bag in which Papuan women carry their loads of garden produce.

A long series of examples could, if space permitted, be given of magical performances engaged in for securing success in hunting, fishing, agriculture, dancing, love, war, and, indeed, in all the occupations and enjoyments of the people. One or two of those used for courtship have already been mentioned, and it is proposed now to give a few examples relating to the other subjects; they are all taken from observations of practices in German New Guinea.

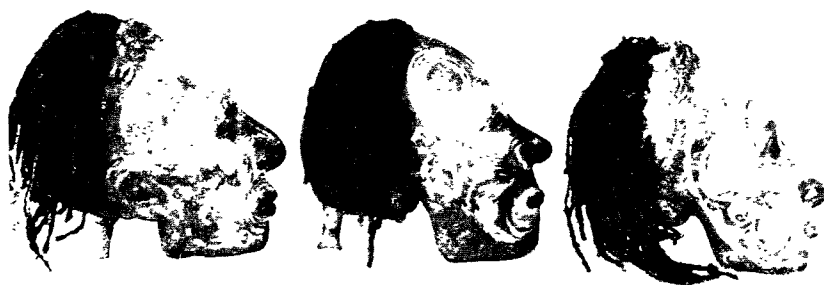


[By the entrance]

[Dance masks]

INTERIOR OF DUBU, TORIPI

A dubu serves as a club-house and sleeping-place for the men of the village. The buildings are in many places lavishly decorated with weapons, masks and charms. Often skulls are hung up in the interior, as is here shown. When warriors return home from a successful fight they shoot arrows into the roof.



From "Deutsch Neu Guinea."

[By R. Neumann]

These masks were found in the region of Augusta River, where they were kept in the ghost-houses. They are made of clay, and are light grey in colour

For hunting, a special kind of wood, brought from the interior, where the "hunting spirits" dwell, is burnt, and the hunter with its smoke fumigates his face, hands, knees and elbows, and the nose of his dog; or tiny particles of crocodile's tooth are mixed with the dog's food, so that the greed and strength of the crocodile

shall enter the dog; or the dog's nose is touched with the claw of a bird of the hawk order, so that it may hold tenaciously to its prey.

For the successful cultivation of taro a man should possess a "taro stone," which he invokes, and with which he touches the slips of taro, before placing them in the ground. The story concerning these "taro stones" is one of a spirit, whose appetite for taro induced him to eat such vast quantities of it that taro plants sprouted up inside him, until he burst; the bits of taro flew in all directions, and turned into stones, which are potent to induce successful growth.

Magic stones are used to make men nimble and light and able to dance all night long without fatigue, and so attract the admiration of the girls; the stones are invoked, and powder scraped from them is rubbed into the limbs and muscles of the would-be dancers. One very powerful stone, used in a district noted for its dancing, was originally given by a spirit to a man who became a celebrated dancer, and invented many new dances. This stone is the subject of special treatment; they scrape dust off it, place the stone and the dust in a coconut shell, add the juice of a certain creeper, fill up with coconut milk, and drink off the mixture immediately before the commencement of the dance.

There are men who have the power of divination. The information is usually conveyed to the people by a spirit or ghost, speaking through the mouth of the wizard, who, meanwhile, is apparently unconscious. Perhaps, when a warlike expedition is being discussed, one of the party, known to be familiar with a divining ghost, will sneeze and begin to shake—a sure sign that the ghost has entered into him; his eyes will glare, his limbs twist, his mouth foam, and his whole body be convulsed; then a voice, not his own, is heard issuing from his throat, approving or disapproving of what is proposed; and this will seriously influence the decision of the party.

In a district of the Admiralty Islands a method of procuring magical guidance in determining

whether they are or are not to go to war is for the operator to roll up a betel-leaf and bite off a piece, which he then chews with areca-nut, letting the saliva run into the roll; the latter is then opened, and war or peace is determined upon according to the direction in which the saliva runs. Another method in the same district is the taking of a pinch of snuff;



From "Deutsch Neu Guinea."

[By R. Neumann]

They are very curious, as the decoration seems to represent the tattooing which is common among the Maoris, but unknown in New Guinea

if sneezing is caused by it, war will be commenced.

Ordeals are employed in the Solomon Islands and elsewhere to vindicate the innocence or establish the guilt of a man accused of an offence. These ordeals take various forms, and a curious feature of them is that sometimes the person who undergoes the ordeal is not the alleged culprit, but the magic man or person who possesses the implement used for the purpose of the experiment. In one ordeal the accused invokes the aid of a man who owns a stone full of magic power. The people all assemble, and the accused publicly denies the charge against him, and offers to submit to the ordeal. The owner of the stone then heats it, and throws it from hand to hand; if his hands are burnt, the accused is guilty; if not, he is innocent. In another ordeal the accused swallows a charmed stone, which has been heated by the wizard employed, and his innocence is proved if he takes no harm. Another ordeal, adopted in case of accusation of a very serious offence, is for the alleged culprit to swim across a channel infested with crocodiles, the latter having been first called by the wizard with his charms. In this case it is sometimes the wizard, and not the accused, who ventures the dangerous passage.

In parts of Dutch New Guinea (Papuan), where, as in most parts of Melanesia, death is generally ascribed to the evil machinations of some other person, whose discovery is therefore important, there is a practice of drying the body of a dead man above a moderate fire, and collecting and preserving the moisture which exudes from it during the first few days; this moisture is afterwards offered as a drink to visitors, and, if they begin to vomit in consequence, their guilt is considered proved, and they are put to death. In a small island to the north of Dutch New Guinea a man suspected of having caused a death is put to a somewhat similar ordeal; but here the food offered to him is a powder made out of bones taken from the dead man's body and crushed; and the guilt of the guest is proved by his inability to swallow it, in which case he is killed.

As regards all these magic operations, the question is sometimes asked, What would happen if the anticipated result did not in fact occur, as, no doubt, must often be the case; and how can



A RORO HEADRESS

The tall framed feather structure upon the head is a portion of the decoration for which each clan has its own design. Such designs must not be imitated by other clans.

such superstitions survive? It may be suggested to the questioner that he should look a little nearer home, and say whether people much more educated than the simple, child-like savage do not cling to old superstitions, recording cases in which they have been confirmed, and forgetting others. No doubt the sorcerer often has means, based on long experience in his own department, and quite outside his magical operations, of foreseeing probabilities; and it may also be pointed out that in a large number of instances the failure of an effort of sorcery, in which the magic power of a

spiritual being has been invoked, may readily be ascribed to the counteracting influence of another being with even greater power; and, indeed, this possibility is recognized by the Melaneseans, and failures are commonly ascribed to such a source.

The belief in omens is widely spread throughout Melanesia. Some of these indicate probable success, or otherwise, in such things as hunting or fishing, or even warlike expeditions. In some of the islands near to the eastern end of New Guinea the cheeping of a flying-fox betokens good luck to fishers on the reef, but the cry of a certain bird betokens bad luck, and the party hearing it will at once return home. In one of the islands of the New Hebrides group there is a small bird whose cry resembles their word "No," but which has other notes sounding like the voice of a man talking. Men starting on an expedition, on hearing the cry, will regard it as a bad omen; but the sound of the other notes makes them confident of success. Among the Mafulu Mountain people of New Guinea the appearance of a flying-fox or firefly would be a bad omen, which would probably cause a hunting or fishing party to turn back.



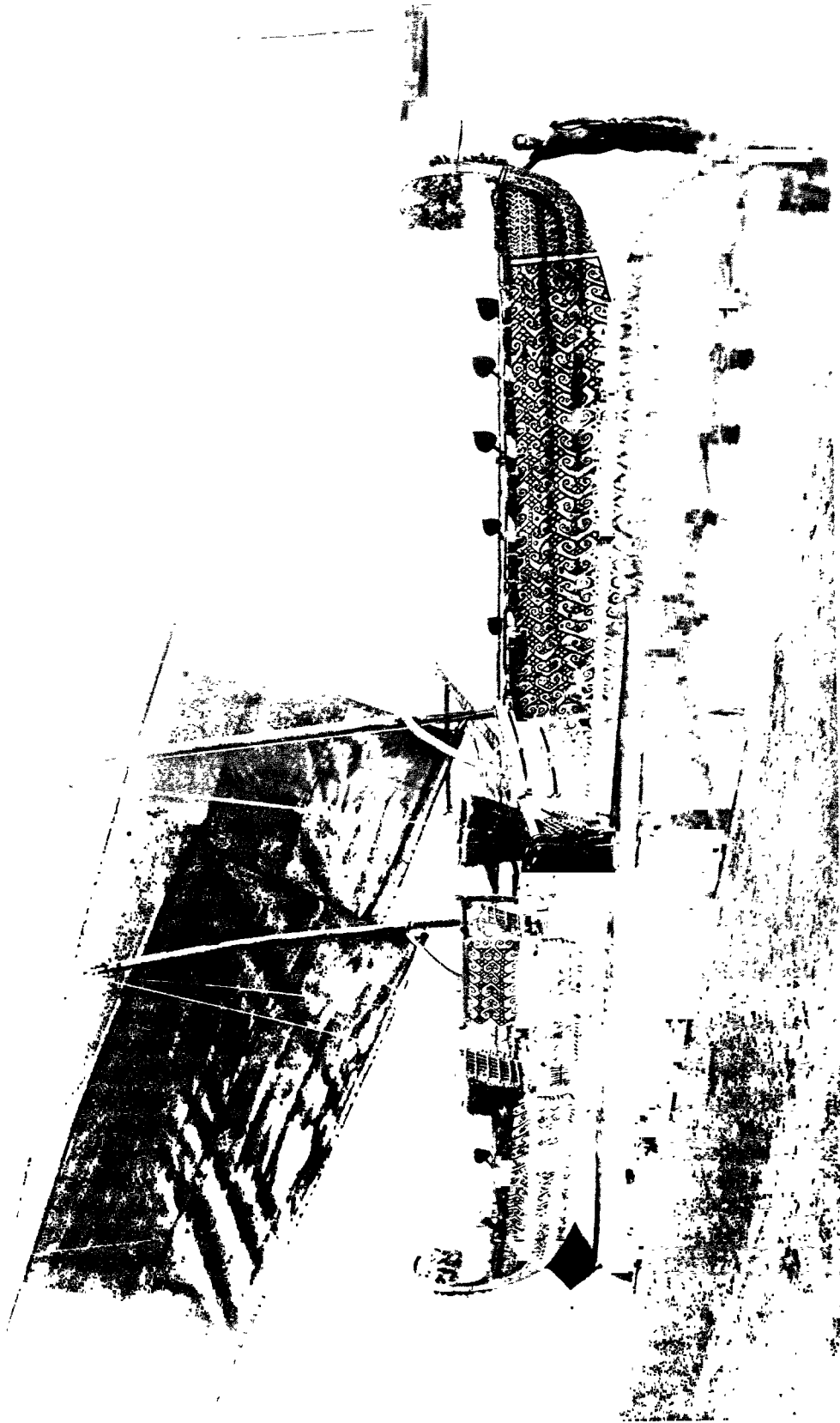
Photo by

[H. M. Intanceu.]

INTERIOR OF A RORO CLUB-HOUSE.

This illustration shows two of the ornamental posts by which the lower part of the roof is supported and upon which the clan badges are often carved. Note the representation of an alligator and a human head on these posts.

A Korta party, going after turtle or dugong, think it lucky if a flying-fish leaps into the canoe. If on a hunting expedition they hear the cry of a certain bird, it is a good omen, and they will at once proceed in the direction from which the cry came, and under no circumstances will they kill that bird; but there is a sort of green dove which is an evil omen, and a hunting party, meeting one of these birds flying from the direction in which they are going, will turn back and do nothing until next day. The Korta, in some of their omen superstitions, distinguish between the right and the left. For instance, the leaping of a small garfish on the right side of the canoe of a fishing-party, or the accidental striking by a hunter of his right foot against a stone, presages good luck;



[By permission of Messrs. Struck & Schuder.]

A LONG-VOYAGE SAILING BOAT

The boats in which the natives of the Hermit Islands make their long voyages are elaborately carved and decorated. The patterns on the side are painted brown and white, and a large bunch of feathers hangs from each end of the keel. The way in which the ends of the keel are continued and turned inwards is a characteristic of the construction of these ships.



Photoby]

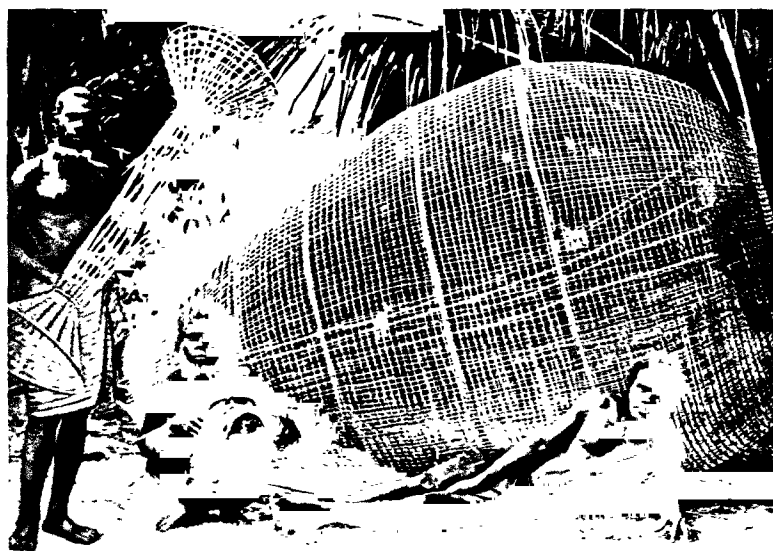
[J. W. Beattie, Hobart]

A SOLOMON ISLANDER SPEARING FISH.

The use of a three-pronged spear or dart for fish-spearing is general throughout Melanesia. The prongs are generally made of hard bamboo cane.

moving. Among the same people it is customary to call aloud when commencing the building of a house or canoe or the clearing of a garden, and, if the call is followed by the appearance of something remarkable, it is a sign that the work will be interrupted by death or war. In the Banks Islands the cry of a kingfisher is ominous. In one of the islands near to the east end of New Guinea you find the cry of a certain sort of pigeon to be an omen that an ailing person in the house will die, and in another the entry of a firefly into a house at night foretells that someone in the house will die.

In a part of the Gazelle Peninsula (Bismarck Archipelago) certain birds are believed to foretell



From "Melanezians and Polynesians,"

[By George Brown, D.D.]

A NEW BRITAIN FISH-TRAP

These curious traps are anchored out in deep water, the anchor being a basket filled with stones

but, if the garfish leaps on the left side of the canoe, or the man strikes his left foot against the stone, bad luck is anticipated. With them, also, sneezing once is a lucky sign, but doing so oftener is an unlucky one.

Some omens are a warning of an evil event which is about to occur. In one of the New Hebrides Islands, if a frog, or some other creature not usually found in a house, comes into it and cries, it indicates that a death will occur; if a certain brilliant gold-coloured snake is found in one of their houses, it is a sign of death, which will be by sickness if the snake is quiet, but a violent one if it is

death; and, if such a bird cries in the neighbourhood of a hut, they try to drive it away with stones; and in the same district shooting stars have the same significance, and, indeed, are believed to be spirits coming to earth to fetch a chosen man. In a part of central New Britain a ring round the sun indicates that a person has been killed somewhere, and phosphorescent lights on the water are caused by spirits bathing.

Taboo is an expression which is now well understood in England; indeed, it is one of the few words of the Pacific languages which have been introduced into the English vocabulary. It is in effect a prohibition;

but its authority and restraining power is based, not on the mere personal forbidding by the man who decrees it, but upon the power of the ghost or spirit with whom that man, owing to the *mana* which is in him, is familiar, and which, if the taboo be violated, will inflict punishment on the violator. It may almost as regards its operation be compared with a curse.

A chief will sometimes make it taboo (forbidden) for anyone to perform a certain act, or to interfere with a certain thing; but his power to do this is not really based upon his chieftainship, but rather upon the great stock of *mana*, and great influence with certain spirits or ghosts, which he is presumed to have. Other people will do the same for the protection of their own private property from robbery; and, as regards them, even if the placer of the taboo be a quite unimportant person, there is always in the minds of the people a consciousness that this person may have influence with some ghost or spirit capable of enforcing the taboo, which constrains them to respect it. In this way a man protects his garden and coconut trees, his fishing-net and canoe from injury or robbery. There are many forms of visible taboo marks, indications that "trespassers will be prosecuted," or, rather, "persecuted," by the ghosts and spirits (see illustrations on pages 68, 69 and 70). Wisps of grass tied round trees, two sticks crossed and placed in the ground, carved posts, two palm leaves placed one upon another, their concave faces being inwards, and carved into a mouth and teeth at one end, so as to represent a crocodile—any of these is a sufficient notice, and will be understood and probably respected; and there are many other forms also.

CEREMONIES RELATING TO PUBLIC BUILDINGS

THROUGHOUT almost all Melanesia you find buildings which belong to the whole village or clan and are generally spoken of by ethnologists as "club-houses," which, indeed, they are, but they are a good deal more besides. They



[Photo.]

[H. M. Douncey.]

THE CUSCUS GAME

This shows Roro children playing at imitating the movements of the cuscus (an animal not unlike the squirrel) along the branch of a tree



[Photo.]

[A. C. HUTTON & S. D. F. R.]

COMPETITIVE TOP-SPINNING

Top-spinning in the Torres Straits Islands is a popular form of amusement. The tops are spun with the fingers, as is done with tee-totums.

are the centres of the social life of the people; it is on their platforms that the men sit and talk; it is there that important questions are generally discussed; the bachelors of the villages sleep in them; visitors arriving at a village immediately make their way to the club-house to explain the purpose of the visit, and are afterwards lodged in it. These buildings are usually also centres of ceremonial observances, both social and superstitious, and are generally much larger than the ordinary houses, and in many districts are strangely and fantastically constructed and decorated (see illustration on page 40). In some of the coastal districts, and especially those of the old head-hunting areas, the large canoe-houses, in which were kept their great war canoes, were the club-houses; and they are so still, of canoe-houses in the Solomons, New Hebrides and other groups have been largely put a stop to by the controlling governments, owing to the practices of taking human life and cannibalism which were associated with them; but it may be assumed, as regards some districts, that the old practices are still being continued in their original, or a modified form.



From "The Melanesians of British New Guinea."

CHIEF'S LIME GOURD.

Betel-chewing is largely indulged in by the western Melanesians. They chew nuts of the betel palm and leaves of the betel pepper, using lime paste, which they carry in the gourd and take out with a long spatula, as a condiment. It makes their mouths go a bright red colour.

In the Roro district the front of a newly-built club-house is frequently veiled with curtains of coconut-leaf mats in anticipation of the inauguration ceremony, and bamboo poles are fixed in the ground, to which are hung food and streamers of palm leaves. Friendly villages are invited to come to the inauguration, the invitations being carried by chiefs, who take with them areca-nut, the giving of which is a recognized indication of friendship. Each

though their warlike use has been stopped by the restraining hand of the white man. In many places the club-house common to, and belonging to, the village or clan, is in a sense the property of the chief in his official capacity, and he is often responsible for its upkeep.

In most parts of Melanesia it is the custom to inaugurate the completion of a new club-house with more or less ceremony, a feast, and in many parts dancing, being generally included in the performance. There are also places in which certain ceremonial feasts are made the occasion for the erection of a new club-house, and in these there is often ground for suspecting that originally it was the erection of the club-house that was the occasion for the feast.

The old ceremonies in connection with the completion



In the courtesy of [Donald Mackay].

The natives of the Upper Purari district often wear earrings formed by—



In the courtesy of [Donald Mackay].

—fitting tusks one into another so as to form a circle, as shown above



Exhibition of the 1930s

Exhibition of the 1930s

A MASK MADE AND WORN ONLY BY BOYS

There is a ceremony in the Gazelle Peninsula at which a great man gives a feast to all his neighbours. Each family dances, and is expected after doing so to repay him for presents which he has previously given. The youths dance in their masks at this feast, and ask the people for money.



[From "Dreissig Jahre in der Südsee"]

[By permission of Messrs. Strecker & Schmidt.]

AN ADMIRALTY ISLAND WOODEN BOWL

The people of these islands are extremely skilful in carving these bowls, which are polished inside and out and beautifully decorated. Human figures, crocodiles, tortoises, birds and, sometimes, geometric spirals are forms commonly adopted

chief, responding with his people to the invitation, is expected to bring with him bunches of bananas, in return for the food which he and they will receive from the people who invite them. The visitors arrive in the evening, and are entertained by watching a small informal dance by the people of the village. At about ten or eleven o'clock at night the concealing curtains are removed from the club-house; the chiefs to whose people it belongs make speeches from its platform, and afterwards the carvings upon its structure are uncovered. Then begins the big ceremonial dance, which will go on till the following morning, or longer, rival clans and villages sometimes vying with one another as to which can keep it up the longest; indeed, there is a recent case of a dance which continued for twenty-six hours. The dance is followed by a feast of pigs, vegetables and fruit.

The most important ceremonial festivity of the Koita people of New Guinea is closely associated with the *dubu* platform, and, indeed, is commonly the occasion for the building of a new one. This *dubu* is the Koita substitute for the more usual club-house; but it is only an open platform structure, and is not used as a sleeping-place, though for social and ceremonial purposes its use is similar to that of a club-house. (See illustration on page 6.)

The feast is preceded by games; there is a tug-of-war, men against women, and a game in which each of two competing groups tries to push through the other.

A temporary platform is erected, and upon it are piled boiled yams and bananas, and a number



Photo by

DRUM AND CLUBS--TORRES STRAITS

[A. C. Hobden, S. D., F.R.S.]

The sacred drum and clubs here shown are those referred to in the description of the Torres Straits Island ceremony the illustration of which is given on page 3. These drums are different in construction from those usually found in these islands, being specially sacred

of men and unmarried girls clamber on to it, the girls afterwards engaging in a dance, in which, though their feet are almost still, they sway their grass petticoats from side to side as they flex and rotate their bodies from the hips. This performance, which is followed by other dances, is in fact a public intimation to other villages that the big ceremony is about to take place.

The *dubu* being completed, it is decorated and piled with food to its uttermost ; young trees are



[Photo 66]

[The Redoubt, Luenia, B. B.]

NATIVES OF LUENIA

Luenua is peculiar, as it is inhabited by people of Polynesian affinities, though it belongs geographically to Melanesia.
Note the curious fashion of slitting the nose.

cut down and lopped and planted round it ; a palisade of sugar-cane is built round each tree-trunk, the canes being placed close to one another, so as to form a vertical cylindrical crate ; and these crates are crammed with yams, a few bunches of bananas and many coconuts, whilst panicles of areca-nut are suspended to the trees. Between the trees great bundles of sugar-cane are placed, leaning against the platform, and others are laid across its horizontal timbers, forming a roof. Fishing nets, full of yams and coconuts, are piled under the *dubu*, and bundles of sugar-cane are erected on each side of the ladder leading up to it, and bunches of bananas are heaped upon the top

On the morning of the feast pigs are killed near the *dubu* and cut up, and their flesh is piled upon it by certain special people, who then wash in the sea, decorate themselves profusely, and assemble on the *dubu*, where they have a meal of pigs' flesh. In the meantime members of the villages around arrive, fully armed, and assemble in the bush round the village; and on the signal of the blowing of a conch shell from the *dubu*, the men all pour into the village, beating their drums and brandishing their spears and clubs. In the old days this warlike entry was often the occasion of a fight; but the visitors were met by couples armed with bundles of sugar-cane, with which

they beat down the spears and clubs of the combatant visitors, and it was regarded as bad form to continue fighting after this.

Behind the men come a number of women, swinging their petticoats, and each bearing two large yams, which they present to certain important people; and a number of girls then climb the posts of the *dubu*, and stand on the horizontals, or cling to the carved capitals, and there briskly swing their petticoats. Whilst the visitors are entering the village the men of the clan giving the feast sit quietly on the *dubu*, and as the excitement subsides they descend and sit around it, smoking and chewing betel-nut; the women visitors are called up and gather round it, and their string bags are quickly filled by these men with yams. The men then again ascend the *dubu*, there is a general distribution of food among the visitors, and the dancing commences.



[Photo by]

[Dr. G. G. Lindman.]

HAIR ORNAMENTATION.

The Papuans at the mouth of the Fly River dress their long woolly hair in corkscrews, rolling the tresses between their fingers with coconut oil, very often also with white mud. A plume of the Cassowary or the Bird of Paradise feather is worn round the forehead, particularly at dances but frequently also in everyday life.

MISCELLANEOUS CEREMONIES

THE Koita people of New Guinea have a feast, or rather series of feasts, brought about by the friendly rivalry of two leading men of different clans, each of whom receives the unqualified support of the members of his own clan in his effort to show that he is a bigger and richer man than the other. The event is the outcome of a boasting by one of these men that he has a better garden, with more food in it, than has his rival, thus challenging him to a competition. Shortly after the giving of the challenge this man, early in the morning, makes a fire in front of his house and sits and smokes by it, whereupon the other man comes out and sits by it too;



[From *Pictorial Atlas*]

The Mask-House of a Secret Society

THE MASK-HOUSE OF A SECRET SOCIETY

These buildings are erected in the secret enclosures of the societies, to which women and the uninitiated men are forbidden entrance. The members of the societies make the masks in the enclosures, and occasionally enter, dressed up in the masks and strange garments, and terrify all the other people of the district, who think they are spirits. This illustration shows a mask-house in the Bismarck Archipelago.



From "The Melanesians of British New Guinea," by C. G. Seligmann.]

[By permission of the Cambridge University Press.]

LAKATOI TRADING BOAT OF THE KOITA.

Fleets of these boats sail every autumn from Port Moresby to the north-west, taking pottery, which they exchange for sago. The boats are constructed with much ceremony and are publicly charmed by a sorcerer. Before the voyage they go short trial trips, during which girls dance upon the platform in the stern.

then come all the adherents of the two men, each party joining its own leader and sitting down and smoking.

For the next six days or so each of the two men makes presents of food to the other on every possible occasion, it being each man's duty to make a return present as soon as possible, similar in quantity and kind to that received; it is always given and accepted with great politeness, and is eaten by the recipient and his family.

On a given day a series of vertical poles are erected along one side of the village street, and between these are lashed horizontal poles, some six or eight feet from the ground. The two rivals have meanwhile been collecting all the bananas possible from their own gardens and those of their friends, and as each of them receives the general support of his clan, practically all the bananas from the village gardens are taken, and the villagers are divided into two opposing parties; each side begins to hang its bananas on the line of horizontal poles, one beginning at one end and one at the other. Then comes the feast, for which each of the rivals collects all his bananas and sugar-cane, and makes a huge pile of them, and the two men again commence mutual present-giving, in which each tries to outdo the other; but the presents given at this stage are valuable articles, not merely food.

If the relative size of the two piles is equal, honour is satisfied on both sides and the competition is over; if not, there must be another one, and it may have to be repeated several times before equality is attained. Yams are also added in large quantities to the piles; but it is only the bananas that are considered in adjudicating as to the relative sizes of the heaps; it is, however,

etiquette for the man who provides the smaller number of yams to take an early opportunity of presenting his rival with a number of yams equal to the difference between their two heaps.

Harvest feasts are met with in parts of Melanesia (see illustration on p. 94). In one of the districts of South-East New Guinea it is the custom, when the harvest has been got in, and the yams are stored away in the yam-houses, for the chief, who for some days previously has been under food restrictions, to tie a piece of prepared fibre round one of the posts of each of the yam-houses, by which they are rendered *tabu*, that is, no one must touch them. Then a small platform is erected, on which armlets, native money and other riches are displayed, and there is feasting and dancing, which lasts for many days. The people then gather together and go round the village, shouting, beating the posts of the houses, and overturning everything in which a spirit might be in hiding, and so the ceremony ends. The idea underlying this performance is that the spirits have shared in their feasts, seen their dances, heard their songs, acquired the spirits of the yams and of the property displayed on the platform, and so are wealthy and well provided for, and can be driven away.

For very many years it has been the practice of the people of the villages near Port Moresby to organize trading expeditions every autumn to the Papuan villages at the mouths of the great rivers of the Papuan Gulf; they travel in fleets of large sailing vessels, called *lakatoi*, specially prepared for the purpose, taking with them earthenware pots made by themselves, and other things, which they exchange for sago.

The arrangements for one of these expeditions are commenced in the spring. A certain man of each of the villages makes up his mind to organize the equipment of a *lakatoi*; each man



[P. 1015]

[P. 1015]

RUREPO DANCERS

Youths decorated for a dance which used to be performed in an island near New Guinea during the cutting up, cooking and eating of an enemy. Each dancer carried a stick, at the end of which was a portion of a human skull.

communicates his decision to his wife, with whom he then ceases to cohabit, and is called by a name which may be roughly translated into the "originator"; he then communicates his proposals to another man of his village, who, if he agrees, takes the position the name of which may perhaps be translated into "top man," and he then also ceases to live with his wife.

On a prearranged day the originator sits on the ground in front of his house, and a boy hands him a bamboo pipe, some tobacco and a leaf. He is shortly joined by the top man, and they smoke the pipe alternately; after a while two men who have arranged to join as mast captains, and two others who have agreed to be sail captains, saunter up, and one of each of them who has arranged to go under the originator sits by him, and the others by the top man; and they also join in smoking the pipe. Then come the crews, who have arranged to go with the originator



From "Melanesians and Polynesians"]

[By permission of Messrs. Macmillan & Co.]

DANCE AT YAM HARVEST FESTIVAL

The yams are collected beforehand and placed in special houses, each of which is made taboo. After feasting and dancing there is a general skirmish all through the village, and anything and everything is overturned in which a spirit might be hiding.

and the top man respectively, and sit down by their superiors. It is, however, pretended that there has not been previously any selection. The whole party is thus divided into two separate commands.

In about August the construction of the *lukatoi* begins, each vessel being made out of four large dug-out canoes, strongly lashed together; and the originator and top man then become specially sacred, or set apart from other people, and the relations of each of them with his wife become very distant; the husband and wife have no direct dealings or conversation with each other, and can only communicate through a third person; in speaking of her he calls her a maiden, and she calls him a youth; if he is on the platform of his house, she must not come out and pass him, so, as there is no other exit, she cannot get out of the house; and they both retrain from washing themselves, and he from combing his hair.



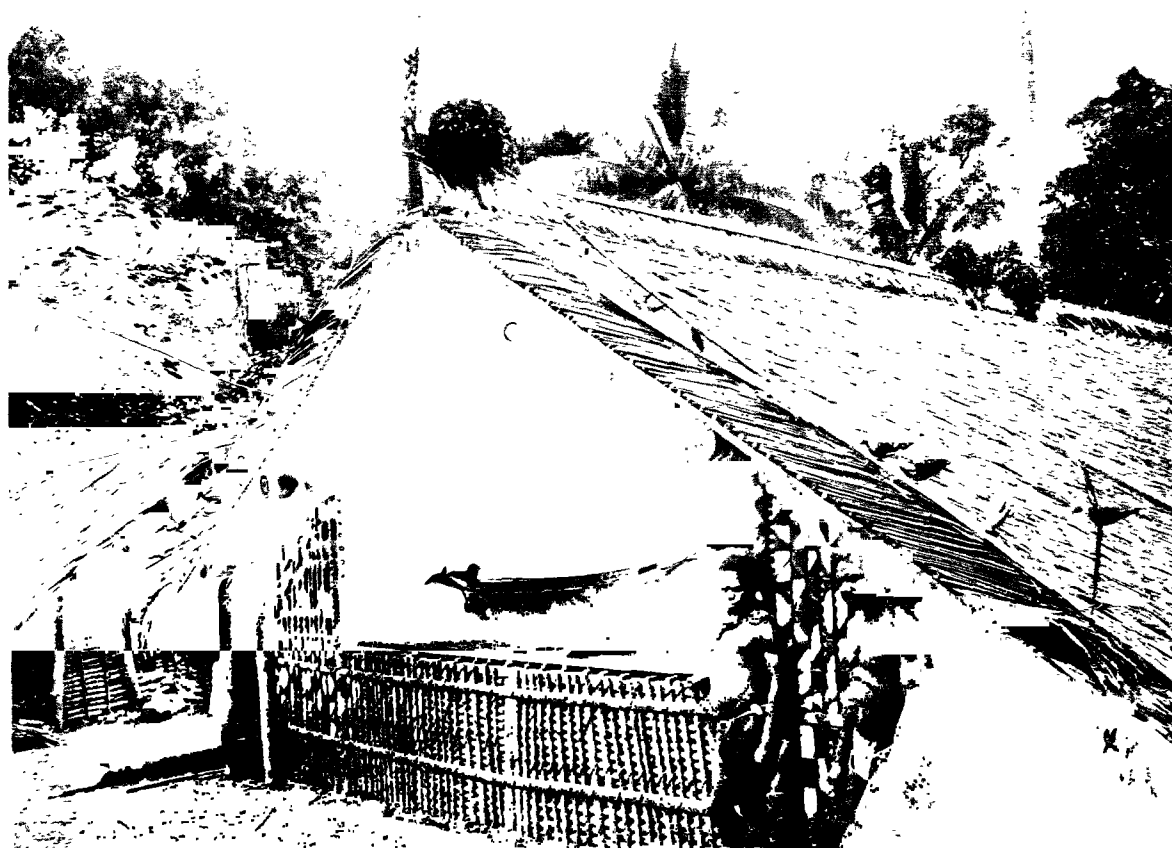
From "Invasion of the U.S.A."

In preparation of Missionary work in the Sudan

SPIRIT MASKS IN THE GAZELLE PENINSULA

These are relics of an old custom now forgotten but, though the people do not know what spirits the masks represent, they still have the spirit dances in which the masks are used. Note the carved snakes on the helmets.

The canoes which form the *lakatoi* having been lashed together, and a platform fitted across them, the originator and top man each chooses a boy (probably his son), who should properly be one who has not yet attained to manhood, and these boys then at once also become sacred. They are carried by four men to a canoe, and paddled out to the *lakatoi*, care being taken to prevent their feet from coming into contact with salt water ; each boy carries a new sleeping-mat, and his master's netted carrying-bag, in which are placed a bone fork, a coconut spoon, tobacco, etc., and on getting on board the *lakatoi* he spreads the mat under a shelter which has been constructed amidships, and hangs the bag above it. After this the originator and top man and the two boys always sleep on board the *lakatoi*, and, indeed, the boys never leave it, except for one day, when the pots are being



[Photo '06]

[J. W. Boutin, Hobart.]

A SOLOMON ISLAND CLUB-HOUSE

This building is particularly well-built and decorated. Notice the well-carved food-bowl, the carvings of frigate birds near the edge of the roof and the shark ornament at its apex. Both the shark and the frigate birds enter largely into the religious beliefs of the Melanesians, being associated with the ghosts of the dead.

stowed away. Their food is cooked by the women folk on shore, and taken out to them, but neither the women who cook this food, nor the people who eat it, must touch it with their hands ; the boys always eat first, and then each passes the pot from which he has eaten to his master ; no other person may eat any food left over by these four people on the *lakatoi*, and only certain foods are permissible during the residence on board.

Then follows the ceremony of charming the *lakatoi*. A sorcerer burns a root, taken from a certain wild plant, together with bits of cassowary claw and garfish snout, and with the smoke which rises from them he fumigates the gunwale of the canoe which forms the part of the *lakatoi* upon which the mats are spread ; he also ties up parcels of the green leaves of the same wild plant inside dry banana leaves, and fixes them in certain places on the same canoe. These two



From "The Melanesians"

[of British New Guinea.

The charms are commonly carried by sorcerers in little netted bags, and are regarded as of great value. It is necessary in many places to obtain a portion of the body (some hair, or a toe-nail, or anything else) of the person to be acted upon, or perhaps some of his food remnants, and for this to be brought into contact with the charm.

suspended in each of these two houses, and on each day a knot is tied in it; on every tenth day the knot is distinguished by having a short piece of fibre tied round it, and they have a small feast in the house, supplied by the relatives of the men who have attached themselves as crew to the originator and top man. When fifty days have passed, and the fifth big knot has been tied, the return of the expedition is expected daily.

There are omens by which the people at home know whether things are going well or ill with their adventurous sailor traders. Twitchings or ticklings of the body are of good portent if felt on the right-hand side; but are bad if felt on the left. Dreams, also, with the interpreting help of the sorcerer, are instructive, it having been, for example, deemed to be a good omen to dream that you see grass burning, or a dog running after a wallaby, or that you are carrying a heavy load

performances give superior sailing powers to the *lakatoi* and good luck to the expedition.

After this the *lakatoi* is finished, its masts are fixed, its curious "crab-claw" shaped sails, made out of plaited mats, are added, and it is fitted with an anchor. The latter is a large stone encased in a network of heavy lashings, to which is attached a cable of rattan; it is highly sacred, and when down it is specially watched by three men, who should be relations of the originator, and no one must step across its cable.

When the *lakatoi* are all ready they have competitive trial sailings, during which beves of young girls collect on their platforms and dance, and the boats are then brought to shore again and loaded for the expedition.

During the absence of the expedition the wives of the originator and top man have to submit to food restrictions similar to those placed upon their husbands when they went to live on board the *lakatoi*, and, though they may visit each other, they must not enter any other houses. The fires in their two houses must never be allowed to go out until the *lakatoi* return. A length of fibre is



From "The Melanesians"

[of British New Guinea.

The Solomon Islanders are very fond of making cat's-craddles, and show great dexterity in manipulating string to represent a very large number of different figures, some of them extremely complicated, and not merely stationary figures or men, animals and other things, but active movements, such as men fighting.

of bananas, and a bad one to dream that you see a big rock or stone, or that you are standing on a piece of wood suspended or floating in water, and that the piece of wood sinks, or that you see one of the big trading ships being loaded with sago until it sinks. As regards these dreams, the bad ones would seem to be somewhat obviously suggestive, but the good ones are not so much so.

On the approach of the returning *lakatoi*, which are seen twenty or thirty miles away, the wives of the originator and top man bathe themselves, and put on their whole store of ornaments, and they and the wives and relatives of the members of the crew go out in canoes to meet them, and the return is a period of much rejoicing and excitement.

These trading expeditions have been engaged in for many generations back and their origin

is veiled in obscurity; but there is a recognized legend concerning it. This legend tells of one, Edai Siabo, who sailed away with some friends on a turtle-catching expedition in the course of which he was seized by a mysterious being, which dragged him down to its cave at the bottom of the sea, and there informed him of this means of getting sago, and instructed him as to the construction of *lakatoi*.

In parts of the Bismarck Archipelago there are societies, somewhat similar in some respects to the secret societies already described, but whose operations are confined to the performance of certain ceremonies in honour and memory of the dead. These societies, like the others, have their special masks (see illustration on page 25) and accessories, and their secret places in which these masks, etc., are kept, and some of the masks are so secret that they are kept in a hut, specially built for them and fenced round with a thick hedge, which only



SOLOMON ISLAND PAN-PIPES.

These instruments are found in many parts of Melanesia. The notes are often produced by adding vocal sounds to the mere note of the pipe, and considerable musical effect is sometimes produced with them.

certain persons are allowed to enter. Ceremonies and performances are conducted by these societies in their secret places throughout the year; but once in each year they have a public ceremony in honour of the dead, at which there is feasting and dancing. The bringing of the sacred masks to the dancing place is the occasion for a loud wailing, the names of the dead in whose honour they have been made are shouted loudly, and the women utter loud cries, tear their hair, and even tear off their clothes, as though they had gone mad.

There are certain masks made by these societies which are not worn at dances, but only in connection with the collection of contributions towards funeral feasts (see illustration on page 25). The male relatives of the deceased put on the masks and go silently through the village from house to house; in one hand they carry a small stick, and in the other a shell rattle with which



From "My Adventures Among South Sea Cannibals," by Douglas R. Muir.

[By permission of Messrs. Scribner, Sonnet & Co.]

MEMORIAL IMAGES IN THE SOLOMON ISLANDS.

These images are the objects which early travellers used incorrectly to call "idols." They are frequently placed on the heaps of stones which generally mark the burial spots of the dead, and upon which offerings are made to the dead men's ghosts.



From the Collection of

[By permission of Messrs. Scribner, Sonnet & Co.]

NEW HEBRIDES SACRED DRUMS

In this group and neighbouring islands the memorial images of the great departed are often constructed in the form of hollow upright drums, which are only beaten on the occasions of funeral feasts.

to announce their approach. They stand in silence a short time before each house, and receive some contribution in money.

Another matter, concerning which curious customs are met with in parts of New Guinea, is the making by youths of the drums which they will carry and beat at dances.

One of the first duties of a Roro boy on attaining manhood is to make his drum. While doing this he must live in the bush, and three or four boys usually go off together for the purpose. Until the hollows of their drums have been charred and scraped into shape, many foods are forbidden to them, and they may only drink the water found in the axils of banana leaves or coconut milk, and must avoid contact of any sort with fresh water, as otherwise the embers with which the hollow is charred would refuse to glow: their food must be cooked in a particularly small pot

so that they themselves shall not grow too stout to dance well; and, if any of them were to eat fish, a fish-bone would puncture the tympanum of his drum; but, above all things, they must avoid being seen by a woman, for if this occurred to one of them his partly-made drum would be useless, and he could only throw it away and begin another one. In the Mafuhi mountains a youth about to make his drum must climb up the tree out of whose wood he is going to make it, and there, until it is finished, he must remain sitting among the branches, or, if these are inconvenient, upon a scaffolded platform, which he may erect around the tree. Whilst working, he must always keep the tympanic end of the drum facing the wind, as it is believed that this makes the drum musical. His food is brought to him by a woman, generally his mother, and he hauls it up to his branch or platform with a string. He is not, however, under food restrictions like the Roro boy, and no harm comes from his being seen by women.



Photogr.

TRIPLE HUMAN-FACED MASK.

(H. M. Dorey.)

These masks are worn by Kaiwakuku, or men who act as temporary police to guard crops or food which have been made taboo. Women and boys are taught to believe that the Kaiwakuku are supernatural, and to run away at their approach. The masks are kept in a circular enclosure to heighten the mystery.

CHAPTER II

FIJI. By T. ATHOL JOYCE, M.A., F.R.A.I.

THE Fiji group occupies the most easterly outpost of the Melanesian area, and it is separated by no great distance from the Polynesian islands of Tonga and Samoa. Between them a certain amount of intercourse has taken place, with the result that Fijians have lost their purely Melanesian character, and have been considerably modified by Polynesian contact.

The ordinary costume of the Fijian of the present day is a loin-cloth of European textile and



[Photo 66]

THE FIRE-WALKING CEREMONY AT BEQA

[Joseph Martin.]

A pit is dug and filled with fuel and large stones. When the stones are red-hot they are levelled, and members of a particular clan walk barefoot upon them.

a shirt or singlet. To this on ceremonial occasions an individual of high rank may add a long strip of tapa, or native bark-cloth, wound round the body and lending it a very exaggerated bulk. This is a survival of the old days, when the skirt of a high chief consisted of a strip sometimes no less than one hundred and eighty yards in length. The women wear a kilt and a sort of blouse-like garment, or a dress resembling the Polynesian "Mother Hubbard" frock, though in the isolated villages of the interior the short fringed girdles of bark-fibre, which constitute the true native costume, may still be met.

The old fashion of bleaching the hair with lime still continues, though staining with red dye or with soot forms a pleasing variant. Big heads of hair may still be seen in that last refuge of expiring customs, the mountains. The women treat their hair much in the same way, though



Photo by]

FIRE-WALKING CEREMONY AT BEQA.

Levelling the red-hot stones after the removal of the fuel. This performance has been carefully watched by credible witnesses, and there is no doubt whatever regarding its genuineness. No preparation is rubbed on the feet of the performers, and the latter appear to suffer no ill effects whatever. Food is afterwards cooked on the stones.

[Joseph Martin.

unmarried girls sometimes wear the long lock which, as in former days, signifies their spinsterhood, and which is solemnly shorn at marriage.

The infant Fijian is ushered into the world usually with the assistance of a professional "wise woman." If a child is born dead or unconscious a bunch of gourds is sometimes rattled in its ears in the hope of awakening it ; but the Fijians are singularly without resource in cases which present any difficulty. If all goes well, the child is washed and the juice of the candle-nut tree is put in its mouth to make it vomit, after which it receives its first food, fragments of coconut or plantain roasted and chewed into a pulp. In the case of girls the approach of womanhood is marked by the assump-



[Photo by]

[Mac & Monte.]

FIJIAN IN GALA COSTUME

Their dress consists of leaves and native-made bark-cloth (one man is wearing a piece of European cloth also). Their hair is trimmed in modern style, viz. cut rather short and brushed so as to stand up stiffly

tion of the tattoo. The main portion of the pattern is confined to those parts of the body and thighs covered by the kilt. The implement used is a miniature adze with a bone blade, and the pigment is charcoal. A few marks are also tattooed on the fingers, to show them off when handing food to chiefs. Women also ornament themselves occasionally with raised scars, arranged in patterns on the arms and back. These are produced by burning the skin with a glowing piece of wood, and the wounds are prevented from healing for some weeks, whereby raised scars are produced.

In regard to games, as among most primitive peoples, the dance forms one of the principal amusements of the Fijians, and a performance is organized on most occasions of rejoicing. The sitting-dance has been introduced from Polynesia, but more characteristic are the regular ballets

performed by large bodies of dancers. They are mimetic in character ; for instance, the dancers may hold long strips of tapa, which they wave in imitation of the broken crests of the surf (see illustration on page 109), but the best dances are those performed by armed warriors which represent a fight under the primitive conditions of club and spear (see illustrations on pages 107 and 110). A remarkably good description of one of these dances is given by Mr. Basil Thomson : " The dancers marched into the great square in twenty ranks of ten, and squatted down with spears poised. In their crouching posture the festoons of their draperies took on the symmetry of haycocks, each surmounted with a heavy knob for ornament, for their enormous turbans almost hid the blackened faces. Their sloping spears swayed like a thicket of bamboos swept



A FIJI WEDDING.

The three central figures are a chief of Rewa, a princess of Bau, and the great chief of Bau. All are clad in ceremonial garb, consisting of lengths of native bark-cloth rolled round and round the body until its bulk is greatly exaggerated

by a breeze. And now the chant quickened to a sinister rhythm, and there was a menace in the stillness of the dancers. One huge fellow, detached from the rest, began to mark the exciting drum-beat by fluttering the enormous war-fan he carried in his left hand ; the rest seemed motionless, unless you looked into the shadow of their turbans, where their restless eyes gleamed unnaturally white from the soot that besmeared their faces. As the chant grew in shrillness and the drums beat a devil's tattoo that set the muscles of the vast concourse of spectators twitching with excitement, the dancers became unnaturally still ; not a spear wavered in its slope. The spell was broken by a shout, deep-toned and mighty, from a hundred warriors' throats. A third of the band leaps up, and with spears poised aloft, marches straight and compact to the further end, turns about and returns to its place. But ere the foremost are in touch with their companions another third springs



STILL LIFE

The artist's still life is a composition of objects arranged in a scene. The objects are placed in a way that creates a sense of depth and perspective. The artist uses a variety of materials and textures to create a rich and detailed scene. The still life is a common subject in art, and it allows the artist to explore a wide range of themes and techniques. The still life is a powerful tool for the artist to express their vision and to create a lasting impression on the viewer.

up and joins them, and together they repeat the manœuvre. Another shout and the whole body is in motion. The earth trembles with its tramp; the rattle of its stiff trappings drowns the whine of the singers. This time they do not return. The first rank is within a pace of the first line of spectators, when the leader—he of the war-fan—gives the signal. They are down now, with bodies bent low, and spears poised for stabbing or hurling. Their legs are like bent springs, so lightly they leap as they take open order. The leader flirts his huge fan and runs up and down, shouting orders that need never have been shouted. For every movement of body, head, arm or foot is executed as if one wire moved the whole two hundred. They pursue, they flee, they stab a fallen enemy, they dodge his blows by a sideways jerk of the head, they run at topmost speed, and the earth shakes at the tramp of their running, though they do not advance an inch and their running feet strike always in the same spot. Their eyes blaze and their teeth grin with fury, the sooty sweat courses



[Photo by]

Joseph Martin.

PURIFICATION CEREMONY.

Three days after the actual ceremony a new canoe was carried up to the house of the married couple, and the princess was borne down to the river. The canoe was launched, and the princess made a short trip, in order to obtain release from the taboo incurred by marriage.

down their skin, the loops of stiff drapery clash about them. In other dances some luckless dancer commits a fault not to be detected by European eyes, and excites the loud derision of the spectators; but here all the dancers are perfect in their parts, and the crowd is awed by the verisimilitude of the piece." At the conclusion of a dance the voluminous trappings of the dancers are often distributed among the spectators. The two most characteristic games are *lato* and *tika* (pronounced *tinka*). The former is described in the section on Polynesia since it was borrowed by the Polynesians and improved. *Tika* is a game played with a peculiar missile, consisting of a conical head of hard heavy wood, well polished, into the butt-end of which fits a long reed. The player rests the end of the reed on the middle finger, and throws the appliance with an action like round-arm bowling; the *tika* flies through the air and then skims along the ground for a considerable distance, and the longest throw wins the game. In parts of Fiji nearly every village has its *tika*-ground, and inter-village matches are played with great enthusiasm



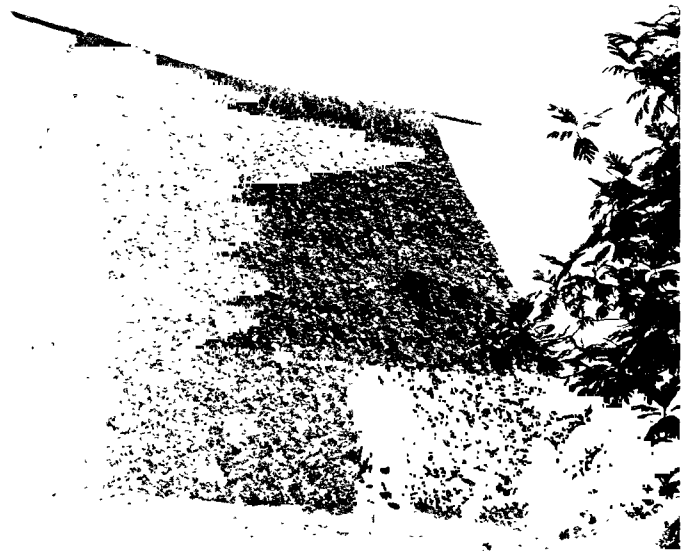
[Photolu]

[Joseph Martin.]

The pig form; one of the chief items of a banquet. The provisions are here shown awaiting the guests.

that thirty per cent. of marriages other is striking testimony to the hold which the old custom has upon the people. Besides this tendency, almost the only surviving feature of the old wedding is the feast, and this naturally varies in magnificence according to the rank of the contracting parties. In the case of a chief the proceedings are naturally on a large scale, and a tendency may be observed to revive the old costumes of ceremony. An instance of this is seen in the photographs of the wedding celebrated in 1897 between a chief of Rewa and a princess of Bau. The principal actors were swathed in fold upon fold of bark-cloth as befitted their rank (see illustration on page 104). The feasting and dancing continued for several days, and whole hosts of pigs (see illustration above) and turtle met their fate; quantities of property were

Of marriage there is little to be said, since the islanders are all—at least nominally—Christians, and unions are performed by a magistrate or missionary. The chief interest in Fijian marriage customs lies in the “table of degrees.” According to custom the fit and proper wife for a man is the daughter of his maternal uncle or of his paternal aunt. She is, in fact, born his wife, and even if he does not actually marry her, her relations stand to him exactly as if she did. More than that, if both he and she marry elsewhere, their respective children are regarded as brothers and sisters and cannot marry among themselves. On the other hand, a man can on no account marry the daughter of his paternal uncle or of his maternal aunt any more than he may marry his own sister; in fact, they are his sisters from the native point of view. The relation between a man and his natural wife, if the lady prescribed for him by custom may be so called, was so close that in the old days of polygamy a man could not take one of several sisters, but was expected to take them all, moreover, if he died, his wives were expected to become the brides of his brother. At the present time, though liberty of choice is nominally allowed, the fact are between individuals who bear this relationship one to the



[Photolu]

[Muir & Moodie]

HOUSE OF A CHIEF

No commoner would venture to address a chief except in a squatting position, and only visitors of rank may enter by the side door. The projecting ends of the ridge-pole are decorated with cowrie shells.



From Stereograph World

Unicorn and Unicorn

A WAR-DANCE

The dances of the Fijians are mimetic in character, and constitute a primitive sort of drama. A war-dance is here represented in which the performers are armed with clubs, formerly the principal Fijian weapon.



Photoby

PREPARING KAVA

[J. W. Walters

The root is pounded or chewed, mixed with water, and then strained through a bunch of fibre. This operation is being performed by the figure on the left.

prostrated themselves on the banks. After her purification the bride signified her entry into domestic life by going fishing with her chosen companions.

A Fijian stands in very close relationship to his mother's clan, and has the right to demand any article, whether food or other form of property, to which he takes a fancy when he visits their village. Only a man of rank would dare to exercise this right; but the son of a chief's daughter would occasionally strip a village bare of all its possessions, killing all the pigs and cutting down all the food-trees without a hand being raised to stop him. Similar rights exist between villages who trace descent from a common ancestor, and the devastation committed in a village when visited

by relations was terrible, all that the victims had to support them through the ensuing time of scarcity was the prospect of returning the visit at the earliest possible date.

As remarked above, the Fijians are all nominally Christians, but the original beliefs were founded on ancestor-worship, the nucleus of Fijian "religion" being a cult of the souls of the dead. The path by which departed spirits made their way westward to their "heaven" has been traced, and details have been collected concerning the various adventures



Photoby

A CHIEF'S GRAVE.

[J. W. Walters

The covering is of native cloth, made from the inner bark of the paper mulberry. The bark is beaten out with wooden mallets and afterwards painted with designs.

which awaited the shade at particular spots. Many of the trials through which the deceased passed were with a view to determining whether he had been a brave man or a coward, and whether he had died a violent death or no. For it was only the courageous and those who had been killed in fight or had been strangled who could win through to the mountain which was their paradise. Fearful monsters beset the dead man's path, by whom he is pounded with stones, smitten with an axe, speared with a reed, and so forth. If he is a coward he is chased by two she-demons with great teeth, and cannot leap over the net spread for the shades by two other supernatural females. Should he have died a natural death he may be sent back to the earth to retrieve his error, but if he passes through all the trials he reaches the river of forgetfulness, which removes from him all the sadness he may feel at being separated from his relations. The shade on his journey



Photo by]

THE "WAVE" MEKE

[Joseph Martin.

A Fijian dance, in which the performers mimic the breaking of the surf on the reef. A particularly successful performance of this dance was given on the occasion of the Royal Wedding mentioned in the text

has several opportunities of knowing whether he should wait for his wife, or whether she has brought disgrace upon him by refusing to be strangled at his funeral. He has to pass over a bridge under which lies a huge eel; if it remains motionless he waits, but if it writhes he hurries on, lamenting the unfaithfulness of his partner. Again, he has to cast a stone at a certain tree; if he hits it he sits down until the woman can overtake him; but a miss betokens that she is fonder of life than of him. A rather pretty conception is that of a great tree which over-shadows the path at a certain spot; on the branches of this hang the souls of little children who have died before their parents, waiting for their fathers and mothers. As soon as the mother of one approaches, it drops down and goes on with her to the abode of the dead. But these beliefs belong to the past; what is left consists of a certain number of minor superstitions and a few ceremonies, of which, perhaps, the fire-walking ceremony, practised by a particular tribe on the island of Beqa, is the most interesting. A shallow pit is dug, about thirty feet across, which is filled with

alternate layers of timber and stones. The timber is kindled, and, after it has burned for about twelve hours, the embers are removed and the glowing stones are levelled with poles of green wood (see illustration on page 102). A body of twelve or fourteen men, members of the privileged tribe, advance, and walk round and across the pit on the stones; they go quite slowly, and remain in the pit for fully a minute (see illustration on page 101). The ceremony was carefully watched by the Hon. W. L. Allardyce, C.M.G., in 1904, and there was no doubt about its genuineness on that occasion. A handkerchief laid on one of the stones was charred in a few seconds, and a thermometer suspended over the pit registered 280° Fahr. when the solder melted and it fell. The observer examined the legs and feet of the performers both before and after the ceremony, and assured himself that no preparation was rubbed on them. In spite of the heat the hair on their



Photo by

A SPEAR-DANCE

[Joseph Martin.

A war-dance, in which the performers are armed with spears. The large turbans formerly worn by warriors make their reappearance on this occasion. The ornaments of the dancers are often distributed among the guests.

legs was not even singed. When the walking is over, leaves and vegetables are thrown on the stones and cooked for the feast which terminates the proceedings. Mr. Allardyce finds a partial explanation of the feat in the fact that this village is sheltered from the prevailing winds, and the rocks on the beach, upon which the natives walk barefoot, become heated by the sun to such a temperature that a European cannot lay his hand on them. Under these conditions the natives' feet become callous; but it must be admitted that they are put to a very severe test at the ceremony described above. The belief in witchcraft dies very hard amongst every people which has held it—and, indeed, instances of sorcery still occur, though they are becoming rarer, and if a man conceives the idea that he has been bewitched he will invariably take to his mat and die, unless he can fortify his spirit by obtaining a counter-charm from another, or perhaps the same, wizard. There is also a curious belief in the existence of "leper-stones," by means of which the owner is supposed to have the power of inflicting the disease upon whom he will.



From "Hueta, Ocean's mission and story"

[By the Komo]

A MAT-DRESS, MARSHALL ISLANDS

A girl of the Marshall Islands, wearing the original costume of the women of that group, consisting of two beautifully-woven mats made of pandanus leaves

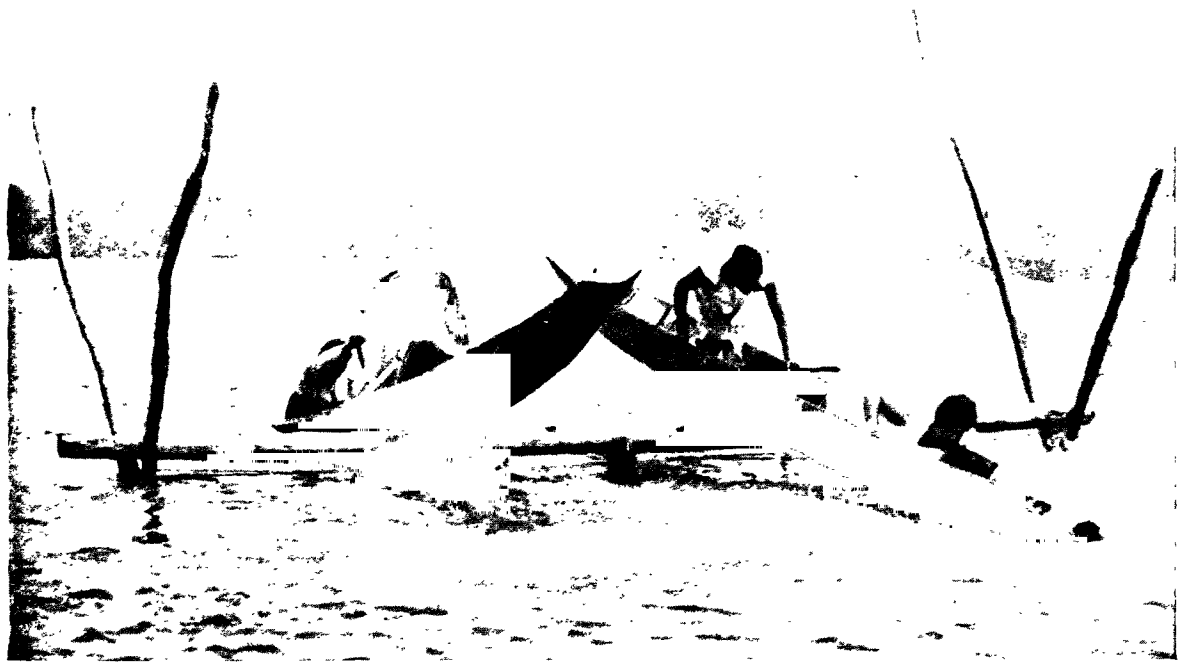


Photo by]

[Josiah Martin.

AQUATIC SPORTS, NEW ZEALAND.

Hurdle-racing in canoes is a sport requiring great skill and nerve, and one in which the women are as expert as the men

CHAPTER III

POLYNESIA (including Micronesia). By T. ATHOL JOYCE, M.A., F.R.A.I.

WHEN we leave the domain of Melanesia and proceed eastward, we meet an entirely different people inhabiting the groups of islands scattered over the Pacific Ocean, the Polynesians. Close to Fiji are the Tongan and Samoan groups. Further east still are the Cook Islands, the Tahitian group, the Paumotu and the Marquesas Islands; and finally, in this direction, Easter Island, the lonely outlier of the Polynesian domain. Almost as isolated in the north are the Hawaiian Islands; while far to the south-west lies New Zealand, the greatest of the Pacific islands. North-west of Polynesia and north of Melanesia lies Micronesia, which includes the following groups: the Carolines, the Marshalls, the Gilberts, and the Ellice Islands. The population of Micronesia is Polynesian in the main, but contains a slight infusion of some Asiatic element, which is strongest in the western groups.

Contact with Europeans during a century has destroyed nearly all the original customs and beliefs of Polynesia, certainly those of greatest interest, and the rest are becoming obsolete so fast that it is difficult to speak of them with exactness. All the Polynesians are now Christians (with the exception of a few Mormons), and since nearly all their customs, and especially their political system, were based upon their old religion, the overthrow of the latter has resulted in the disappearance, for the most part, of the former. Micronesia has suffered less change; much of the primitive life still remains, and though Christianity has made considerable progress here also, yet vestiges of the old beliefs are still to be found, especially on the remoter islands.

The dress and ornaments of the Polynesians have undergone considerable changes since the discovery of the islands. In this region, where the climatic conditions are so benign, the question of garments as protection for the body hardly arose, and ornament pure and simple took the first

place. Most important of all was the tattoo ; not to be tattooed was a disgrace, and the application of the designs invariably partook of the nature of a religious ceremony, during which the patient was subject to various taboos, the latter in places extending also to the other members of his village. With the exception of New Zealand the process was practically the same throughout Polynesia ; the implement was a small tool like an adze in shape, the blade of which was of bone, furnished along the edge with a number of teeth. Bone is still used in Samoa, but in Micronesia steel needles are becoming common. The operator, a professional, and highly respected owing to his profession, sketches out the design on the body, and then taps in the pigment by striking the " needle " with a small rod. The process usually occupies several months, owing to the pain of the operation and the severity of the inflammation which supervenes. During the proceeding, a chorus of girls sings the ritual songs, upon which in early days the success of the operation was to a large extent supposed to depend. In the Marshall Islands, a number of youths are tattooed in company at a special season of the year ; offerings of food are made to the gods, for the gods of tattoo stand very high in the local pantheon, and a special hut is built for the operation. The Maori form of tattoo, called *moko*, differs from that found elsewhere in Oceania in the fact that the adze-shaped " needles " are not furnished with teeth, but with a straight cutting-edge. With these, grooves were scored in the skin, and the operation was therefore more severe. The whole face was covered with intricate spirals and lines, even to the lips (see illustration on page 127), where the pain attending the operation was particularly acute. In New Zealand tattoo was the privilege of the ruling class, and the patient was subject to the most rigid taboos. He became so charged with holiness that he dare not touch his own food lest it might prove fatal to him, and was therefore fed by a retainer. Special wooden funnels, finely ornamented with carving, were provided, by means of which he was furnished with drink. The tattoo of chiefs played an interesting part in the early intercourse between the Maoris and the Europeans ; documents exist



Photo by

H. J. Shephard.

A HAWAIIAN PICNIC

The calabash bowls contain poi, a dish made of pounded taro, which is eaten with the fingers and requires some skill in manipulation. The guitars are of course, modern innovations.

relative to the transfer of land, which bear as the signature of a chief a portion of his face-tattoo copied by his own hand.

In regard to the jewellery of the Polynesians the most noteworthy item is the Maori *tiki*, which is made of jade (see illustration on this page). The *tiki*, a small, grotesque figure, supposed to represent the primitive ancestor, was usually worn round the neck by the head of a family, and was handed down from generation to generation as a very precious heirloom. There are still some in the possession of natives who can rarely be tempted to part with them. Ear-ornaments of the same material are worn, but the extreme of this form of adorn-



[Photo by]

[Josiah Martin.]

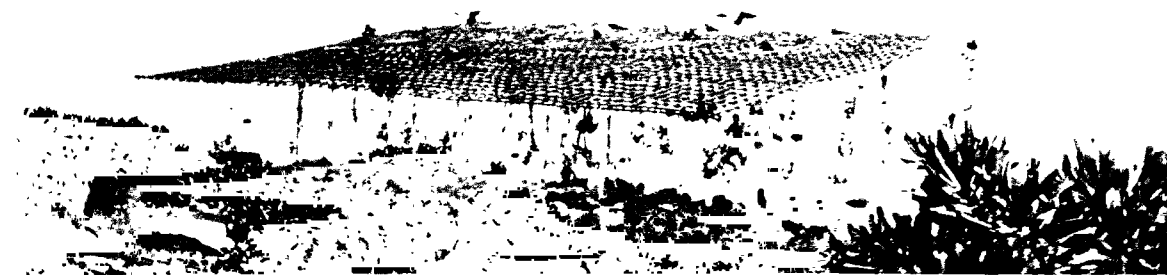
A MAORI TIKI

The Tiki is a neck ornament of polished jade and is cherished as an heirloom and worn usually by the head of the family.

loading a departing friend with these fragrant tributes of affection. In former days these garlands were often made of brightly-coloured feathers, but they are now rarely to be seen. Shells are much used for making necklaces, either entire, or, as in Micronesia, cut into small discs and strung on a string. The labour of preparing the latter is considerable; the shell is broken into convenient fragments, each of which is bored with a rude form of pump-drill and then reduced to a neat circle by careful polishing. But in the Gilberts the most valuable form of necklace is that composed of the incisor-teeth of deceased ancestors, and these are greatly treasured.

With regard to clothing proper, this, to speak generally of Polynesia, consisted of mats and *tapa*, and both are still employed at dances and on ceremonial occasions. The well-known *tapa* is a kind of felt, often as fine as paper, prepared from the bark of the paper mulberry. In addition to being

ment is found in the Marshall Islands, where the natives enlarge the holes in their earlobes to such an extent that they can in some cases be passed over the head. An ornament reserved for individuals of high rank, characteristic of Tonga and Samoa (and also Fiji), is a necklace of whales' teeth, pared down to form thin, curved, claw-like pendants; while the Maori of good family has the right to wear in his hair the feathers of the *huia*-bird. One of the prettiest traits of the Oceanians is their love of flowers as personal decoration; and this is seen especially among the Hawaiians, who prepare fresh garlands every day. A frequent sight when a steamer leaves is a number of natives



[Photo by]

[T. Davies-Pope.]

PLATFORM FOR THE CAPTURE OF FRIGATE-BIRDS

On Nauru Island frigate-birds are enticed by decoys, and caught by throwing at them stones with strings attached. A young man was not looked upon as eligible to become a husband unless he had shown his skill by catching forty of these birds.



Photo 31]

A MAORI MOTHER

A modern Maori mother carries her baby in the traditional manner, in her cloak, which is made of flax and kiwi feathers. Maori women are often tattooed on the lips and chin according to the fashion observed in former days by all women of social standing.

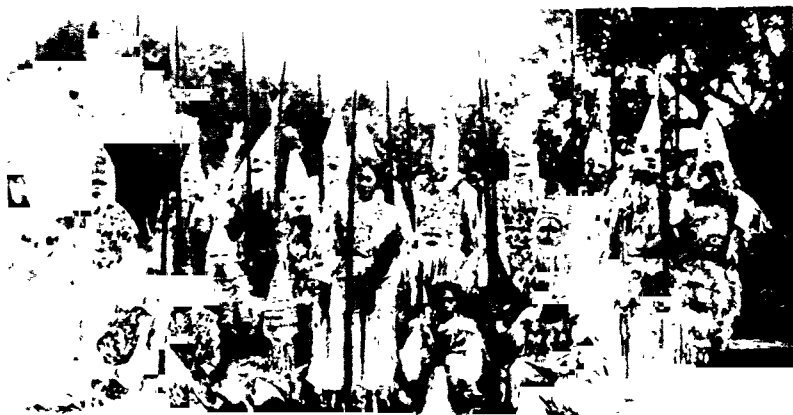


Photo 152

[G. R. Crummer

Opening scene of an "Eva," or tableau, performed by fantastically-garbed and masked men and women (Rarotonga, Cook Islands). In their hands are long "Ko-rare," or war-spears.

usually dispense with the upper garment. The introduction of clothing modelled on European lines has been fraught with disastrous consequences for the Polynesians. The use of coconut-oil on the body declined, and influenza and pneumonia made terrible inroads upon the population. Among the highly-civilized Tongans, where frock-coats are no unusual spectacle, the primitive mat is often worn over the European costume on ceremonial occasions. It is a strange survival that many of these mats are in anything but good repair, and it points to the days when a commoner of substance hid his wealth under a pretence of poverty lest he should attract inconvenient attention on the part of his chief. In New Zealand *tapa* was never manufactured, for the island provided a better dress-material in the shape of flax. In the old days both sexes wore a kilt of this flax, and a shoulder cloak, often ornamented with feathers, which was discarded during work or dancing. No less than sixty different forms of flax were distinguished by the natives, and the weaving of garments, carried out principally by the women, partook of the nature of a sacred ceremony. It was taught by special priests, and the various stages of weaving had their appropriate



Photo 153

[G. R. Crummer.

Concluding scene, showing the players unmasked, holding their quaint visors aloft on the points of the spears. These "Evas" were sometimes of a festal, sometimes of a purely historical character, commemorating the actions of olden heroes and demi-gods. Also in bygone heathen days they were performed as a solemn ceremony of mourning at a great chief's burial.

used for clothing, it is used also for the manufacture of screens to keep off mosquitoes. In regard to ordinary dress at the present time, the men wear a waist-cloth of European textile and a singlet, and coats and trousers are becoming more and more common; while for the women, a waistless garment, called the *holoku*, resembling a nightdress more than anything else, is the *costume de rigueur*. The early clothing can still be seen at dances, however, and apart from the towns the men

incantations; besides this there were the inevitable taboos to be observed, neglect of which was visited by supernatural punishment. In Micronesia, though *tapa* is manufactured in a few places, clothing consists of leaves and mats. In the Marshall Islands the old costumes are rarely seen, but are composed, in the case of the men, of two leaf fringes connected by a band; the band is passed between the legs, and the fringes are drawn up through a belt, over which they fall down before and behind. This costume allows the tattoo on

the exterior of the thighs to be seen as the wearer moves. The woman's costume consists of two mats, worn before and behind (see illustration on page III). In the Gilberts the practice is exactly the reverse; mats are worn by the men, while the women wear kilts of pandanus leaf. In the Carolines, however, a loom makes its appearance, and the clothing of the men consists in beautifully-woven girdles of vegetable fibre, while their costume for ceremonial occasions, which may still be seen, is a petticoat of coconut-leaves prepared as follows: The leaves are cut into narrow strips, which are well soaked and then scraped with a shell to render them supple. These are often dyed a bright yellow with turmeric, and each strip is sometimes elaborately crimped by pinching with a bivalve shell. The national costume of the women is a wide skirt of woven bark reaching from the waist to the knees. One peculiar custom relative to the toilet deserves special mention. In the Gilbert Islands the women collect on the reef a species of worm, which contains a large quantity of iodine. This worm, when rubbed on the body, imparts to it a perfume which is supposed to add greatly to the attractiveness of the wearer.

It is a common custom in Polynesia, when the time for the birth of a child draws near, for the woman to return to her family, in Samoa, she is carefully watched by her relations, and is not permitted to eat alone or to go anywhere unattended. "Wise women" generally officiate at the birth of the child, and in some places the whole village is present. As a rule all goes well, and a few hours afterwards the mother is sufficiently recovered to bathe with her baby in the sea. The first food which the child receives is the juice expressed from chewed coconut, and on this it subsists for some days until the mother's milk is considered fit for it. The question is decided as follows. A little of the milk is mixed with water and a couple of hot pebbles are dropped in, if the mixture shows any signs of curdling it is considered still unfit for the child's consumption. In former days, the advent of an infant, more particularly of a daughter, was not everywhere hailed with delight, and in some islands the practice of



Fig. 10. Samoan Girl. (By Dr. K. S. Meyer)

A SAMOAN MAT-DRESS

A Samoan girl dressed in a well-woven mat, and wearing a necklace of whales' teeth cut and polished. Such necklaces are worn by individuals of high rank.

infanticide was already beginning to have a serious effect upon the population when it was checked by the missionaries. This was particularly the case in Tahiti, where there was a peculiar society entirely given over to the arts of pleasure, the members of which were bound to destroy their offspring. Where infanticide prevailed, the dangerous time for a child was the first few hours of its life; unless it were immediately destroyed it was usually allowed to live. In Samoa each epoch of a child's life is marked by a feast. As soon as it is able to sit up, the occasion is celebrated by one of these entertainments, its first efforts at crawling by another, the first time that it stands by a third, and so on. In New Zealand, the sons of chiefs attended a sort of college, where, under the superintendence of one of the priests, they learnt the long genealogies and mythology which contained the history of their race. For the most part the boys help their fathers in fishing or in the plantations, while the girls collect food on the reef, fetch water from the wells, or occupy



[Photo by]

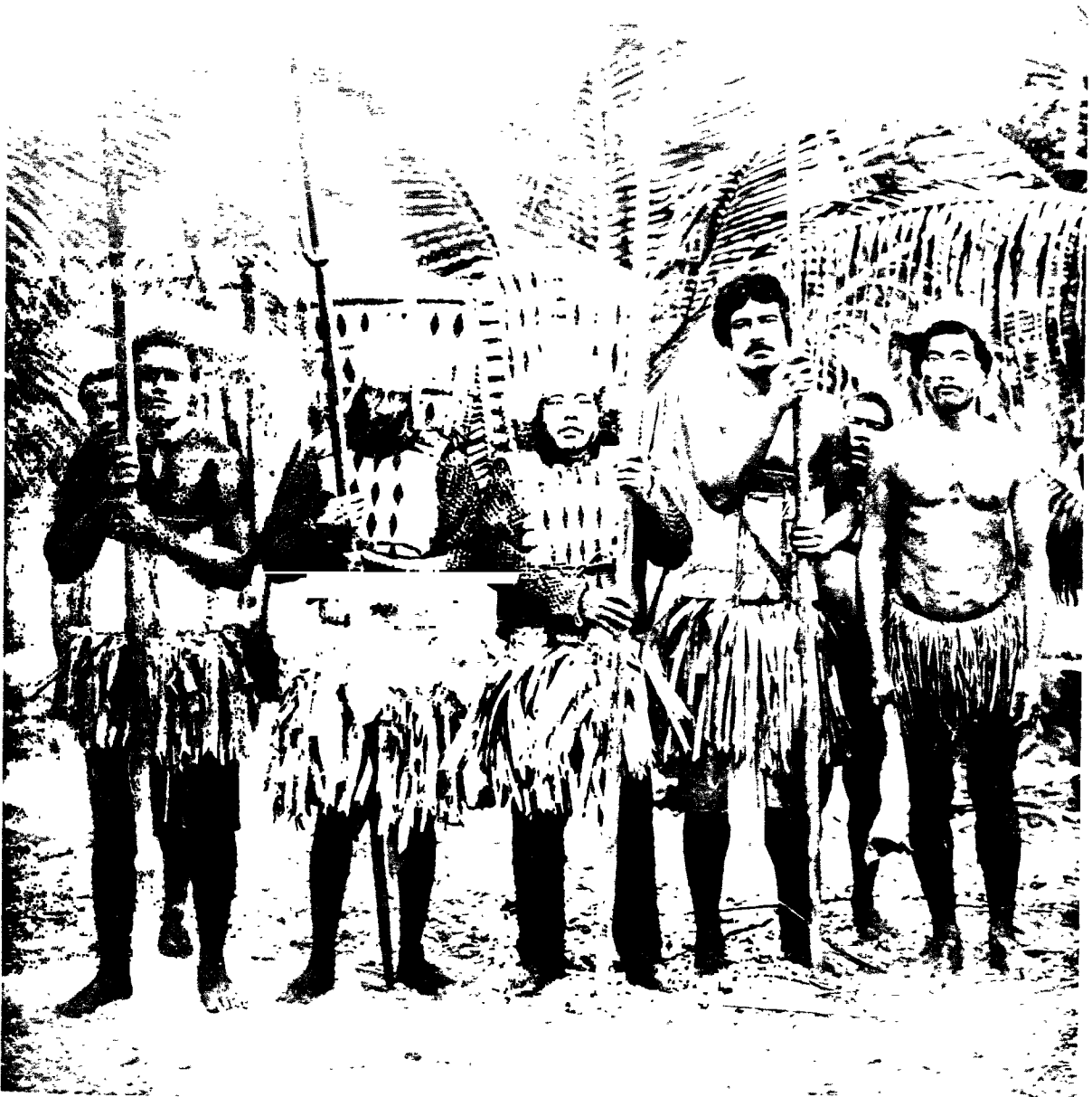
A SAMOAN DANCE

[Joseph Martin.]

The principal feature of this Samoan dance, which is performed by men and women together, is the agility and unanimity with which the dancers perform with their arms the various gestures expressive of the words of the song.

themselves in the manufacture of mats and *tapa*. In Samoa the education of the boys includes a cookery class, for it is considered proper that a man should know how to prepare food. But children have an easy time, such tasks as they perform have much the air of play, and there are plenty of amusements in which they can engage.

Of the recreations of the Polynesians the dance ranks first in importance; not only was it the inevitable accompaniment of all occasions of ceremony, but often arose spontaneously as the conclusion of the day's programme. As in classical dancing the movements of the feet, to speak generally, play a minor rôle, the hands and arms being employed as the chief medium of expression. This is particularly seen in the sitting-dances which are especially characteristic of Samoa, though inferior performances of the same kind may be witnessed in parts of Micronesia. In Samoa the inhabitants of one locality will often invite those of another to a dance, and the proceedings, which are marked by great formality, usually commence with one or more of these sitting-dances, in which the *Taupou*, accompanied by ten other girls, plays the part of leader. On such ceremonial occasions she, and the heir of the local chief, if one be present, wear the peculiar head-dress of human hair,



From "Hawaii, Osmikronesia and Samoa."

[Beck's Photo]

GILBERT ISLAND WARRIORS

The Gilbert Islanders invented armour of coconut-fibre to protect themselves against spears furnished with sharks' teeth, like the one carried by the man on the extreme left. The second from the left has a spear equipped with prongs to rip off the sharks' teeth on an opponent's weapon.

with three wands, ornamented with pearl-shell, projecting from the top, and the band of iridescent shells across the forehead (see illustration on page 125). A chorus seated behind the performers accompanies them with songs, marking the time by beating upon mats rolled round a length of bamboo. Standing-dances follow, which are mimetic in character, and represent the pursuits of daily life, such as fish-spearing and turtle-catching, being, in fact, drama in embryo. The movements of the dancers are graceful in the extreme, and the fame of an expert Taupou spreads far beyond the limits of her own island. Seated dances may also be witnessed in New Zealand, and here a chorus of girls will portray the incidents of a canoe voyage, or some similar proceeding. Peculiar to New Zealand are the *poi*, small balls of flax wrapped in leaf suspended from a short string, of which each dancer holds two. These are twirled round in perfect time, and the rhythm of the song is marked by striking them against the arms,



From "Hawaii, Ostmikronesien und Samoa."

PRIMITIVE ARMOUR

[By Dr. Kramer.]

Gilbert Islanders armed with spears and clad in the sinnet armour peculiar to the group. Their helmets are made from the spiny skin of the globe-fish.

legs and body with a precision which must be seen to be believed. Another "dance," which requires much practice, is performed by four girls who sit in a square and throw four staffs in a complicated figure from hand to hand in time to the song which they sing. Somewhat similar is the hand-clapping dance of the Gilbert Islands, in which four performers keep time to their chant by striking one another's hands in a sort of elaborate "pat-a-cake." Of the more vigorous types of dance the *hula* of Hawaii may be mentioned, which is chiefly interesting from the fact that the girl dancers wear the old leaf kilt and the flower garlands, which constituted the graceful costume of pre-civilized days. For displays of energy, however, we must turn to the dances of the men, and in such performances the New Zealanders were unsurpassed. The past tense is employed advisedly, because, though such dances as the war-dance are still to be seen, they are mere survivals of those of the early part of the last century, when the stamp of a hundred feet smiting the earth literally as one caused the ground to shake, and the distortion of the dancers' features, produced by rolling up the

eyeballs and protruding the tongue to an extraordinary extent (both of which were practised as desirable accomplishments), robbed them of all human semblance.

But besides dancing, the Polynesians had many other amusements, some of which, such as kite-flying, top-spinning, wrestling, walking on stilts, cat's-cradle and asking riddles, they shared in common with the youth of civilized countries. One or two games, however, are worthy of special mention. The game called Lafo, played in Tonga and Samoa, came originally from Fiji. For this game a palm-leaf is split down the middle rib, and the two halves laid on the ground with the rib-sections outward; over them is spread a long mat, and two players take their seats at each end. The pair at one end each receive five coconut discs, graduated in size; one starts the game by throwing his smallest disc as near as possible to the end of the mat, the other casts his corresponding disc so as to lie nearer the edge, or to knock his adversary's off. They continue throwing the discs alternately in order of size, and he whose disc lies nearest the edge at the finish is the winner; the pair at the other end then take up the game, skill in which is shown by making "breaks" off the side-edges of the mat where it is raised by the underlying palm-leaf rib.

Games with balls are not uncommon. In the Gilbert Islands sides are formed of players of the same sex, and the ball consists of a stone wrapped in cloth and then in coconut-fibre string. One player throws up the ball and strikes it with his hand in the direction of the other side. If it is caught, the latter score a point; if missed, a point is scored by the party of the thrower. Swinging games are widespread in Polynesia, and an interesting variety of this amusement is found in the Gilberts. A rope is made fast to the top of a sloping palm-tree, and in a bight at the end a mat is placed, to form a seat for a girl. As she swings forward one of a number of young men springs up and clings to the rope, accompanying her in her upward flight; as they near



PLATE 10

WRESTLING, ELLICE ISLANDS

The challenger invites his opponent by striking himself three times on the breast; one throw decides the match.

[F. De la Poer.]

As she swings forward one of a number of young men springs up and clings to the rope, accompanying her in her upward flight; as they near

the ground he drops off, to be replaced on the forward swing by another, and so the game continues. An elder, when asked why it was a girl who invariably occupied the swing-seat, replied that otherwise the young men would not care for the game!

The march of civilization has been marked by the introduction into the Pacific of cricket, and in Tonga the game took such hold that it had to be limited by law to Tuesdays and Thursdays. A game which has a Western flavour, but which dates from the old pre-European days, is model boat sailing. This is found in Samoa, but is more keenly practised in Micronesia. Special boats are built for it, corresponding in type to the usual outrigger craft of the district, but differing in the relatively immense length of the outrigger and the enormous spread of sail in comparison with the hull. A certain season of the year is set aside for the races, and the emulation is great

between the owners of these diminutive craft, and even between village and village. A sport much practised in the old days in Hawaii, of which the traces may still be seen, is tobogganing. This must have been an amusement of a most breathless character. Seated on primitive sledges the young chiefs would dash down the steep hillsides at, one would think, imminent risk to life and limb, and the tracks left by this oft-repeated sport are even now plainly visible in some of the islands.

Of all the water-sports, surf-riding is the most exhilarating. Equipped with a small board, the young Polynesian swims out to sea, diving beneath the rollers as they advance, until he reaches the outer line of breakers. Here he awaits a wave of extra size, and just as its inner slope reaches him, throws himself on his board, and is carried with express speed to the land. Some even are sufficiently expert to make the journey upright upon the surf-boards, a feat requiring great dexterity, as also the task of reaching land without suffering from contact with the coral beach (see illustration on page 132). Surf-riding is also practised in canoes, and as the passage of a wave to the shore is not a straight line, the steersman



Photo by

[J. J. Lister, F.R.S.]

HAIRDRESSING CUSTOM

A Tongan with hair dressed with lime in preparation for some festival.

requires a "water sense," which only training, and perhaps heredity, can give. Once a canoe is overtaken by a wave, a capsize is almost inevitable, but as the crew can swim like fishes this is little more than a joke to all except the European passenger who may be sharing the trip.

Canoe-racing is a very popular sport, especially among the Maoris. With twenty or so paddlers aside, these canoes can achieve a very respectable pace, and the excitement which the sport engenders is intense. One of the most peculiar and exciting water-sports in New Zealand, however, is what may be described as hurdle-racing in canoes. For this, two long poles are driven into the bed of the river, fifteen feet or so apart, connected by a cross-piece, which rests at a distance of about a foot from the water surface. Sometimes a series of these obstacles are prepared, each of which has to be leaped by the canoes taking part in the race. For this performance small craft are used, each manned by a pair of paddlers. The start is made at express speed in order to gather as much way as possible; as the canoe nears the



Photos etc.

A SITTING DANCE

J. J. Usher, F.R.S.

A Samoan Taupou, or official hostess of a village, with her attendants, performing one of the seated dances characteristic of Polynesia. The dance consists chiefly in graceful movements of the arms and body, and much time is spent in training. A good dancer acquires a reputation which frequently extends far beyond the limits of her own island.



Photo by]

[J. Turner-Turner.

A Samoan Manaia, or heir to a chief, whose rank entitles him to wear a head-dress of women's hair.

attached a weight of coral or shell. Once the bird is brought to the ground its capture is easy, since, owing to its expanse of wing, it finds a difficulty in rising. According to rule, thirty birds must be captured before the sport concludes, and no woman must approach the spot. The youths engaged in the sport therefore signify their occupation by painting a black ring on their faces. Bird-snaring was a very favourite sport in Samoa, and is still practised to some extent. In this case a small variety of pigeon constitutes the quarry. It is extremely pugnacious, and the natives turn this characteristic to its own undoing. A cage is made, shaped like a bottle, with an open top and a perch close to the base. A decoy bird is fastened to the perch by a cord which is connected with the latter by a turtle-shell ring. The cage with the decoy is suspended from a wooden frame erected in the forest, and the owner hides in a small shelter erected close by. A wild bird passing is challenged by the captive, and after a little while will usually enter the cage to give battle, when the hunter rushes out of his shelter and secures the open top of the cage. The birds so caught are kept simply as pets and carefully fed on taro, even in times when food is scarce. This was a chiefly sport, and the birds belonging to chiefs were much revered by commoners, who, in speaking of them, would employ

obstacle the paddler in the bows throws himself backwards, and the prow of the boat rises sharply from the water sufficiently to pass above the cross-bar. If the movement has been carefully timed, and if the canoe has sufficient momentum, it glides over the bar into the water on the other side, and the paddlers immediately resume their exertions in preparation for the next obstacle. If anything goes wrong as the paddlers approach the latter, the only thing left is to upset the canoe, or they may receive injury from contact with the bar; while if they have not gathered sufficient way, the canoe hangs for a moment on the bar and then turns on its side, precipitating the occupants into the water (see illustration on page 112). Girls frequently take part in this amusement, and prove by no means the less expert competitors.

A sport peculiar to the Gilbert Islanders, and their relations the inhabitants of the small island Nauru, is the capture of frigate-birds, which are kept as pets on perches in the villages. When wild birds of this species make their appearance, the tame birds are used as decoys to entice them within range; as they fly near, the owners of the decoys, concealed near at hand, try to throw over their expanded wings a cord to which is



Photo by]

[J. Turner-Turner.

A Samoan girl of Mauono Island whose unusually long hair will shortly be cropped according to custom to adorn a chief's head-dress

the same ceremonious language as they used when talking of their masters. Unfortunately it was not unattended by cruelty, since the birds were sometimes blinded with a shark's tooth with the idea that by this means the process of taming was accelerated.

Since the introduction of Christianity the marriage customs of the natives have become practically obsolete; however, they never were very elaborate, and the great feast, which was one of the essentials of the programme, and at which vast numbers of pigs and mounds of vegetable produce were consumed, has survived to the present time. It is worthy of note that marriage in early days was purely a civil contract, and no religious rite was performed. Part of the ceremony in Samoa and Tonga, at which the innocence of a bride of high rank was publicly put to the proof, is remarkable among the marriage customs of the world, but is now obsolete. Courting is a simple business, and carried on as a rule in the most straightforward manner by the two individuals principally concerned. The question of courtship naturally suggests that of kissing, and it may be remarked that this habit was unknown to the Polynesians—as, indeed, to the Oriental nations generally. The salute which took its place between friends, relations, and lovers, was a pressing together of the noses, as shown in the photograph of two Maori girls on page 138. A certain amount of formality is observed when the young man claims his bride; especially if the two are of high rank. For instance, in Samoa, if a chief's son wishes to marry the Taupou of a neighbouring village, a select committee of his relations pay an informal call upon her father to inspect the damsel. If they are satisfied, a larger embassy pays a more ceremonious visit, bearing gifts of pigs and taro. If these are accepted by the girl's father and the girl herself shows no reluctance, the matter is considered as settled and all that remains is to set about preparations for the feast. If the father refuses the gifts, but the girl exhibits no unwillingness, another embassy is sent, composed of more influential personages, including the young suitor. Should this second mission prove abortive it remains for the chief himself, accompanied by his full retinue, to apply in person; but this step is taken only in cases where not only the chief but his retainers also have set their hearts upon the match.

This time the girl's father must give way. The relations of the bridegroom prepare a large number of gifts for the bride's relations, consisting of property usually manufactured by men; while the bride is provided by her family with a large dowry of cloth and the much-prized, finely-plaited mats, produced by the labour of women. After the exchange of gifts and the great feast,

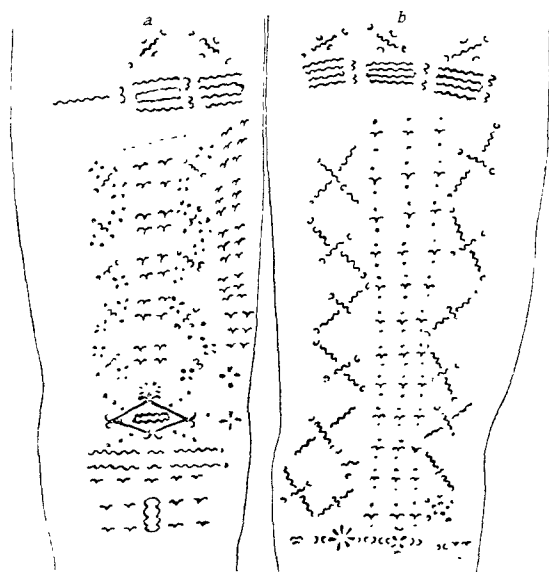


Photo by

[Mr. A. Moore.]

A SAMOAN TAPOU

A Taupou is an unmarried daughter of a chief who is specially trained to act as official hostess when guests are entertained by the village. She shares with the heir of the chief the distinction of wearing the peculiar head-dress shown in the above photograph.

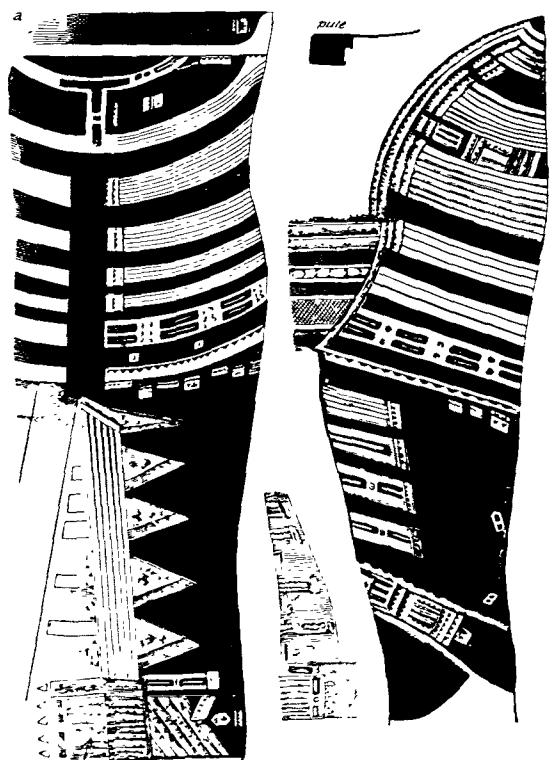


From "The Samoa Islands"]

[B. De Koning.

Samoa woman's tattoo; a, back of thigh,
b, front of thigh.

avoid the wives of a chief as much as possible, even their own relations are not permitted to associate with them; but on the other hand, women of high rank who are not married to chiefs enjoy exceptional liberty. In the Gilbert Islands the men are extremely jealous, and it is hardly safe to speak to a young woman lest her husband may be roused to violence. Quite a large percentage of the people bear the scars of sharks'-teeth weapons as the result of squabbles arising



From "The Samoa Islands"]

[B. De Koning.

Samoa man's leg-tattoo, a, from behind
b, from the front

the bridegroom goes back to his village with his bride. His hut is usually erected on a stone platform opposite the chief's sleeping apartment, and one of his father's henchmen will provide the structure, receiving in return a share in the fine mats given as dowry. In fact, the latter is practically all distributed amongst the inhabitants of the village, the mats being apportioned amongst the chief's henchmen, who constitute a privileged class.

In Micronesia, the occasion of a marriage is marked by little else than a feast, and as in early Polynesia, the religious element is entirely lacking. In the Carolines the bridegroom merely brings the lady of his choice to his home, where she receives official recognition at the hands of her mother-in-law, who rubs her back with coconut-oil. She is then crowned with garlands and the feast begins.

In the Marshall Islands the men are obliged to from jealousy. A peculiar custom here is for any man engaged on gathering palm-wine in a palm-tree to sing at the top of his voice; the origin of the custom is said to be the following: On one occasion a man so engaged was believed by a chief to be hiding there in order to spy upon his wives who were bathing close by. The chief promptly shot him, and the natives now show their *bona fides* by making as much noise as possible when busy in the crown of the tree. In this group a man who marries the eldest of a number of sisters has a lien upon all the rest; he may marry them if he will, and if he can afford to do so; but at any rate no one else can marry one of them without his permission.

Even before European contact the usual method of disposing of the dead was by burial. Caves were used as mausolea in Hawaii, the Cook Islands, and New Zealand, and the bones of revered ancestors were often collected later and done up into neat packets. Until quite recently in Penrhyn Island the dead were kept wrapped in mats and hanging in the house, but the practice has been forbidden within the last few years. Graves are usually placed in regular cemeteries



Photo by]

[A. J. P.]

A MAORI CHIEF OF THE OLD SCHOOL

The tattoo on his face is not quite complete, but the grooves in the skin produced by the peculiar method of Maori tattooing are very distinct. He wears a cloak of flax-leaves of a type which affords very efficient protection in wet weather.



Photo by]

[H. J. Shepton

THE "BAND" AT A HULA.

The drums are made of large gourds. The costume the performers wear is modern

and marked by some indication, such as a mound, the size of which bears witness to the rank of the occupant. In the Marshalls the graves are often marked by paddles, placed at the head and foot, and in many parts of Polynesia the property of the deceased is placed upon the graves, even to such valued possessions as sewing-machines. Objects so deposited are never touched, whatever their value, for the taboo attaching to the dead persists in nearly as potent a form as in the early days. The Maoris made practical use of this taboo, since they were in the habit of throwing all fragments of food into the graveyard, so that they might not be used by evilly-disposed persons to work black magic against those who had partaken of it. The dead are supposed to be very near the living and the fear of ghosts is widespread. In Niue, dogs are kept whose barking is supposed to keep off supernatural visitants, but the inhabitants of Penrhyn cherish kindlier feelings of the departed, and build small huts over their graves, where the relations sleep in the hope that they may be visited by their loved ones in dreams. In the Paumotus, too, it is a common custom to sleep in the cemetery for the same purpose, in spite of the fact that the habit is discouraged by the missionaries. The death of a chief is attended by serious consequences for the community. In Hawaii, in former days, the death of the paramount ruler involved a repartition of all the lands which the subordinate chiefs held from him, and his decease was followed by tremendous confusion and not infrequently fighting. In Tonga at the death of King George I., which occurred comparatively recently, a strict taboo was laid upon all sorts of occupations, and the result of this, together with the great expenditure upon the funeral feasts, nearly brought bankruptcy to the state, which was only just weathering a severe financial crisis. In Samoa, on such occasions, the sea and the reef are taboo, and most of the occupations of the inhabitants are suspended. Here a dying chief is attended by a large crowd of relations and retainers; in particular, the presence of his sister is of great importance, so that in case of any slight quarrel the two may be reconciled, for the curse of a sister is regarded as one of the most powerful agencies for evil. Mourning throughout the islands is carried on with great vigour, though the more serious features, such as beating the head with a stone or gashing the body with sharks' teeth, are practically obsolete. Still, a few old people



Photo by

[H. J. Shepton

THE HULA, HAWAII

The dress of the performers is the product of civilization except the rattles worn on the ankles.

may be seen minus a finger, which has been sacrificed to the memory of some dead friend or relation. In Samoa, when an individual met with a violent death, a peculiar ceremony was observed at the place where the fatality occurred, with the idea of securing the soul of the deceased. This ceremony has lasted into quite recent times, and it is not safe to say that it is quite obsolete. A white sheet is laid on the ground at the fatal spot, and the relations sit round and watch for the appearance upon its surface of some insect. As soon as one is seen it is immediately pounced upon and carefully wrapped in cloth, for it is supposed that it contains the ghost of the slain. Later it is placed in the grave with the body.

Of the early religion, but few traces remain. Belief in the high gods of sea, sky, earth and war has vanished from Polynesia. Even the taboo, which was the main-spring of their religion (if such a term may be used of a negative force), has sadly declined. It still plays even a useful part, however, since a chief will set a taboo upon crops to ensure that they are not gathered until they are ripe, or a particular lagoon in the Paumotu, the centre of the pearling industry, will be tabooed for a season to prevent undue depletion. Agricultural taboos to prevent theft were indicated by various means; thus, in Samoa, a figure of a gartish was woven of leaves, and the intending thief retired baffled, for he dared not risk one of these creatures entering his body next time he bathed; or the taboo-sign took the form of a shark which acted as even a greater deterrent. At the present time a leaf is simply tied round the stem of a tree in the plantation, or a couple of coconuts are hung on the projecting stump of a leaf. Indications such as these are quite efficacious, for the native fully expects to be visited by disease or misfortune, or even to be struck by lightning, if he disregards the warning.

Perhaps the superstition which has survived most persistently is the belief that evil magic may be wrought against an individual through the medium of a lock of his hair, a shred of his clothing, or the remains of his food. Even in civilized Hawaii a few old Kahuna, or priests, exist, who ply this nefarious trade in secret, and devote their victims to the old gods before an altar covered with a cloth of the ceremonial red. A few forms of divination are still practised. In matters of small importance, such as a minor theft, the parties concerned will take their seats in a circle and a coconut is set spinning on a mat in the



FIG. 10. A HULA-DANCER. (From *THE NATIVE*.)

The Hula is the national dance of Hawaii, and has survived until the present time in spite of the efforts of the early missionaries to suppress it.

centre. The person towards whom the "eyes" of the coconut point as it comes to rest is regarded as the culprit. In Samoa exists another form of divination, usually practised in serious cases of theft. A ceremonial brew of kava is made with all due formality, and into the bowl is cast a small knotted fibre thread. The kava is then distributed in the usual manner, and the guilty party is betrayed by the presence in his cup of the tell-tale thread.

In Micronesia the chief god is the god of the storm, and this is not altogether surprising, since most of the islands are coral atolls of very low elevation, and the danger of their being swept by the enormous rollers produced by a severe hurricane is very real. Most of the Micronesian gods have animal or vegetable manifestations; thus, on the Carolines the representative of the thunder-god is the chestnut-tree; of the rain-god, a starfish; and of the war-god, a shark. Offerings to

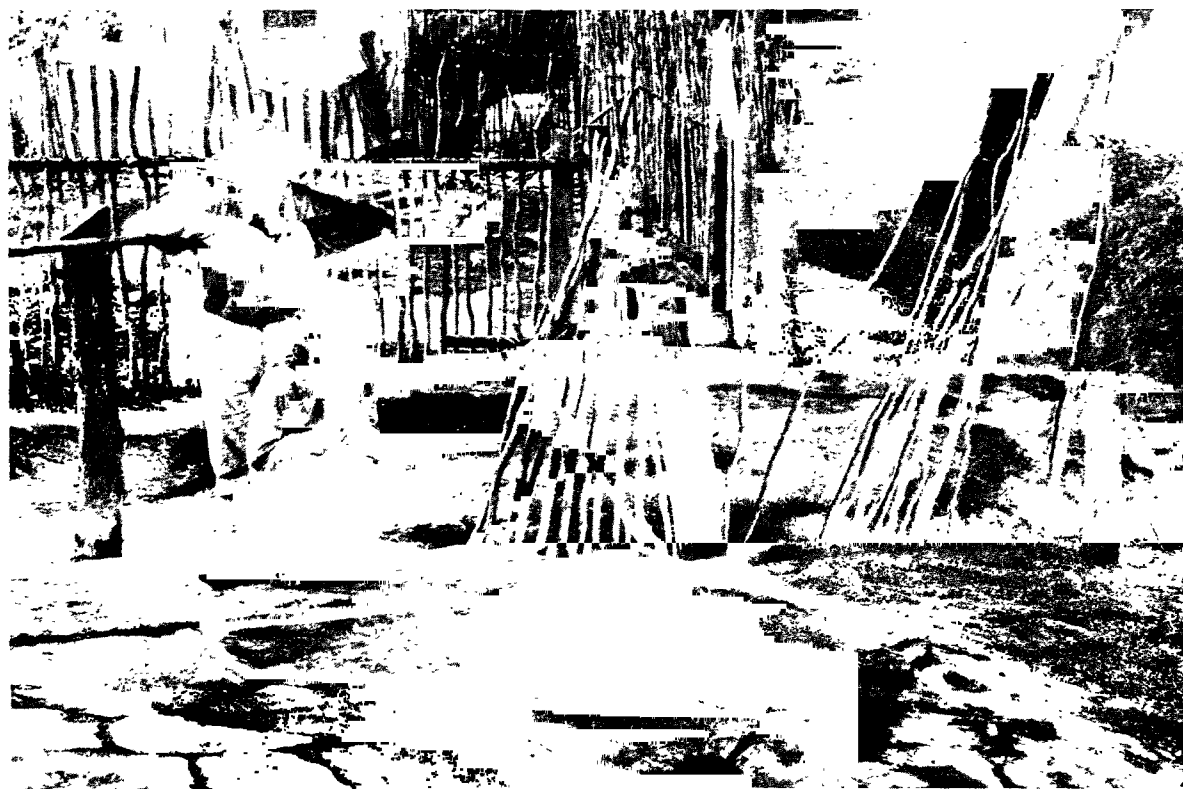


Photo by

AN EARTH OVEN, NEW ZEALAND.

[Joseph Martin.]

The heap of cloth on the ground is the covering for an earth oven. The heat is supplied by red-hot stones. Food so prepared is extremely good, though the process, in the case of a large oven, is rather lengthy.

these deities are simply laid out beneath a tree, and there is no human sacrifice, as was common in old-time Polynesia.

There are no half-measures with this excitable people, and some of the services in Tonga, when members of the congregation are moved to "tell their souls"—*i.e.*, make public confession—resemble nothing so much as the camp-meetings and the "mourners' bench" of the American negro. At times, too, when contributions are made towards church funds, the excitement and emulation are intense, some being so carried away by enthusiasm that they will part with their very clothes in order to outbid the rest in generosity.

An interesting office in Samoa is that of the Taupou, or official hostess of a village. One of the chief's daughters is selected in early youth for this post, which she holds until she marries. She is relieved of all arduous work, such as collecting food on the reef, and great care is taken of her personal appearance; she goes nowhere unattended by two duennas, for her reputation must be

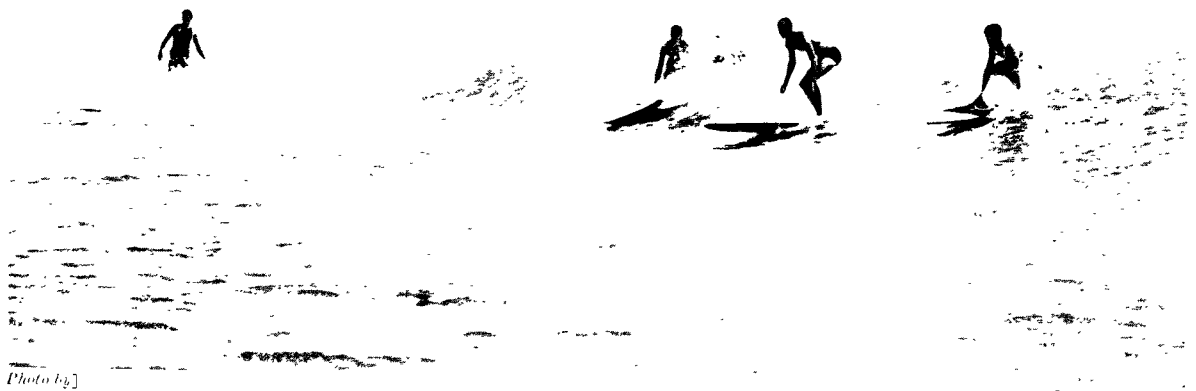


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NATURE'S KITCHEN, NEW ZEALAND

This illustration shows cooking in a hot spring in the volcanic district. In such districts springs are found of all temperatures, and are used as baths as well as for culinary purposes.



[Photo 136]

SURF-RIDING

[H. J. Shepstone.]

The sport consists in swimming out and being carried swiftly to the shore on the face of a large breaker. The more expert performers can complete the journey standing on the surf-board.

carefully guarded, and she is minutely trained in all social accomplishments, especially in dancing. At puberty she enters upon her duties, which consist in acting as hostess to parties of visitors, and on occasions of entertainment she presides over the kava-bowl and leads the dance.

In the Marshall Islands there is a curious custom of preserving food made from pandanus-nuts, which is used as provision for the long voyages often undertaken by the inhabitants. The nuts, which are an important article of diet in this group, are cooked, and the juice expressed by scraping with a shell; it is then exposed to the sun and allowed to thicken into a kind of pancake. A number of these pancakes are placed in layers to form a large sausage, and the whole is wrapped in leaves and bound tightly with twine. In this form it is stored, and pieces cut off as wanted. Some of the rolls attain huge dimensions, about eight feet long by six in circumference. (See illustration on page 137.)

It may perhaps be interesting to describe the method of cooking which is general throughout Polynesia and Micronesia. Plain broiling on the embers of an open fire is of course practised, but the real characteristic method is the following: A trench is dug of the required size, which is filled with firewood; upon the latter is placed a number of large stones such as will not readily split with the heat, and the fire is lighted. By the time that it has burned down, the stones are red-hot, and they are then removed and placed on one side until the trench has been cleared of the embers and ashes. While still glowing they are replaced in the trench, and on them are set the various dishes to be cooked, all wrapped in leaves, usually the aromatic leaves of the *ti*. Over the whole mats are laid, and a final covering of earth prevents the escape of the heat (see illustration on page 130). After the lapse of a certain time, which may be an hour or more, according to the size of the oven and the amount of food to be cooked, the latter is opened and the meat and vegetables are found to be done to a turn, in a way which would give points to many a civilized oven. Usually, but not everywhere, water is poured over the leaf-packets before the oven is closed in, and the cooking is performed as much by the steam generated as by the heat alone. This form of cooking was known in New Zealand and often practised, but the Maoris who inhabit the more actively volcanic districts are provided by Nature with a much easier method. In certain parts there is a large number of thermal springs, varying in temperature from warm to boiling. All that the Maori need do is to place the provisions, which it is desired to cook, in a net, and hang the

latter in a boiling spring or in the steam which rises from it. The rest is done by Nature in a short time. Food buried in the earth surrounding a spring of this kind requires a longer period, but the result is equally satisfactory. Such springs serve another purpose also; they are frequently used for bathing, and the lucky inhabitant of the spot can choose a spring of the temperature that suits his taste.

In connection with the subject of cooking, that of the preparation of fire naturally arises. Matches are now, it is true, found nearly everywhere, but on occasions the native can, and does, produce it by the old method. For this, two pieces of wood are necessary, and it is essential that the wood should be of different kinds, one hard, the other soft. The hard piece is cut to a point, which is then rubbed upon the other with considerable pressure until a groove is produced. The rubbing proceeds until the heat engendered by the friction causes the fine dust, produced as the groove is worn deeper, to glow; a little dried grass is added, which, by blowing, is caused to burst into flame, and the process is complete.

The interesting subject of kava-drinking, with all its attendant ceremonial, must be mentioned. Kava is the national drink of Polynesia, and is found throughout, with the exception of some of the smaller islands, and New Zealand, where the plant does not occur. The kava-plant is a variety of ginger, and the original method of preparing the drink was to chew the root and mix it with water, and, in some places, with capsicum seeds. The old method of preparation by chewing has, in many places, notably in Tonga, disappeared in favour of pounding with stones, but it still survives in Samoa, where it is one of the chief duties of the Taupou. The kava-ritual plays a prominent part in most ceremonies, and is the invariable prelude to all discussion of political affairs. In Tonga those who are qualified by rank to join in the proceedings take their seats in a circle—or, rather, oval—with the chief of highest rank at one end; the other end of the oval is open, and here is placed the large wooden bowl, behind which sits the mixer opposite the presiding chief, with an assistant on either hand, one armed with a fan to keep off the flies, the other with several gourds of water (see illustration on page 135). Behind them in a crowd are seated the spectators who are



A MAORI HAKA

A large gathering of Maoris about to perform a Haka or dance. The man on the extreme left is wearing a garment consisting of a flax textile completely covered with feathers

not qualified to join the circle. The pounded root is laid in the bowl, and the mixer announces the fact in a stereotyped phrase, to which one of the Matabule (henchmen) who sit on either side of the presiding chief replies, "Mix." An assistant gradually pours on the water, and the mixer kneads the mass with both hands until a sufficient quantity has been poured in. The kava is then strained by means of a tassel of hibiscus fibre, which is first laid floating on the mixture and the ends pressed down the sides of the bowl and brought up again so as to enclose the kava-fibres, after which it is twisted together and wrung out over the bowl. This process is repeated until the kava is clear. The various stages of the process are announced by the mixer in set phrases, to which replies are made by the officiating Matabule. When ready, attendants advance with cups, and as these are filled, the Matabule cries out the name of the individual to whom it shall be taken, and the latter immediately claps his hands to show the attendant where he



[Photo by]

ONE OF THE FIGURES OF A MAORI DANCE

[1 J 116]

These dances are mimetic in character, being in fact elementary dramas. The men are clad in flax kilts, which formerly were the chief article of attire.

is sitting. In this performance the Matabule plays a very important part, since the company must be served in accordance with a recognized order of precedence. Strange to say, in Tonga the presiding chief is not served first, or even second, but receives the third cup, the first going to the officiating Matabule and the second to the chief who comes next in rank to the president. In explanation of this fact the natives have a legend, which runs as follows: In early days the kava-plant was always regarded as poisonous, but one day a man saw a rat gnawing a kava-root, and noticed that the animal seemed to be none the worse. He told his chief of the matter, and the chief, who evidently was of a scientific mind, had some roots brought and prepared. But, as he was about to drink, his native caution reasserted itself, and he handed the cup to his Matabule. When no bad symptoms made their appearance, he repeated the experiment on another Matabule, and finally took a cup himself.

In Samoa the ceremony is practically the same, with the exception that the kava is chewed by the Taupou, or, if for the king, by several specially-chosen youths, and the presiding chief drinks first. The practice of pounding the Kava was introduced into Tonga from Fiji, where it



Photo by]

A CEREMONIAL KAVA PARTY IN TONGA

The presiding chief is sitting on a mat on the left, opposite him a retainer officiates at the kava-bowl. He is at this moment combing out the bunch of fibres with which he will strain the kava. On either side of the chief sit his Matabule, or henchmen, who as a measure of precaution drink from the bowl before their chief.

[Joseph Martin

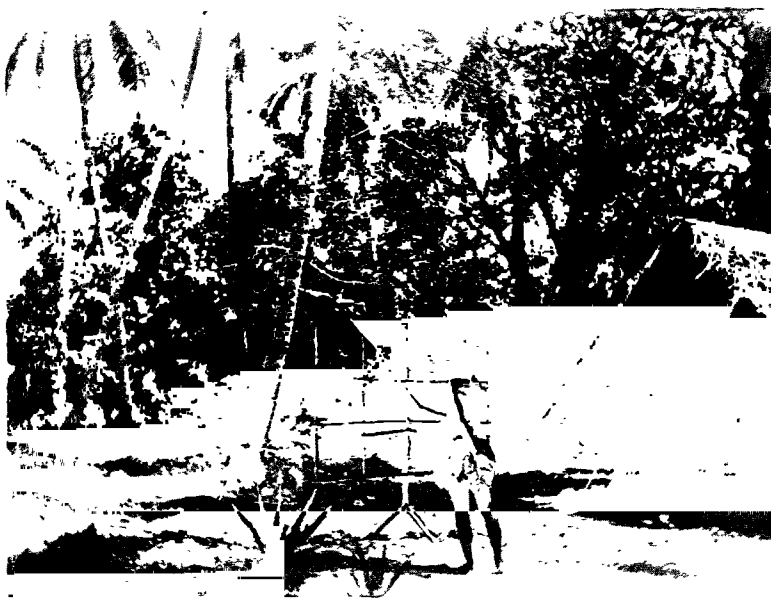


Photo by]

[F. Dainton's Power.

Nauru Island Native with decoy noddies and portable perch. The wild birds are attracted by the cry of the decoys

the chief, with the lesser chiefs and men of lower rank at a respectful distance, while the kava-stones lie in the centre of the ground-level. In former days the ancestral spirits were invoked, and a libation was poured to them by the chief priest after he had himself taken a sip from the cup. The chief drinks next, after whom the lesser lights of the party have their turns. In these islands it is considered good form for the recipient of the cup to refuse it once or twice as if unworthy of the honour.

The subject of war must be mentioned, if only to introduce the peculiar armour found in the Gilbert Islands. In Polynesia, now partitioned among the civilized powers, it is of course extinct; but in the old days it was waged simply with the club, spear and sling. Bows were known in



Photo by]

[F. Dainton's Power.

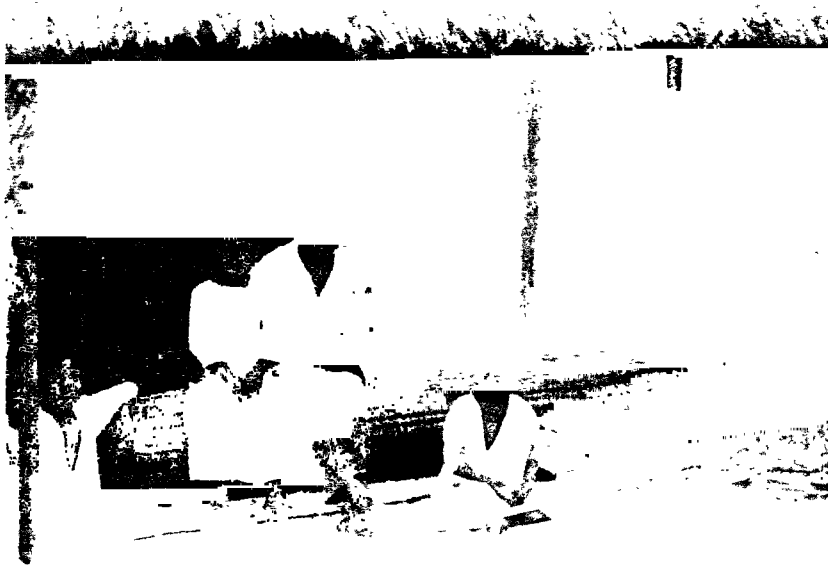
Nauru Island Perches with tame noddies used as decoys. The photograph shows a native squirting water for them to drink from his mouth

was the original method; and strangely enough the Fijians have adopted from the Tongans the practice of preparing the root by chewing. To the novice, kava is not very palatable, and it has been described as a mixture of soapsuds and pepper; but it is extremely refreshing and not violently intoxicating. Kava is only found locally in Micronesia, more particularly in the Carolines, where the ceremony differs slightly. Here the root is pounded, no capsicum is added, and the fresh root is always used, while in Polynesia the drink is made from the dried root. On the raised platform of the large house sits

some islands, but were simply used as toys or for shooting rats, never in war. It may be that the Polynesian was too excitable to have any use for a weapon which demanded a certain amount of coolness and self-control. Most of the weapons found in the Gilberts—spears and daggers—are armed with shark-teeth, and the wounds which can be inflicted by them are terrible. But the formidable nature of the weapons of offence led to the invention of a very efficient protection. The warrior of this group is clad in trousers and corslet of closely-woven coconut-fibre, of which the latter is often furnished with

a breastplate consisting of the horny skin of the sting-ray, and invariably has a fan-like projection rising behind the head. When he has donned these, together with a helmet made of the skin of a globe-fish, bristling with spines, he can regard even shark-teeth with comparative equanimity, although he must suffer somewhat from the heat (see illustration on page 110). Besides armour, Micronesia is remarkable for the development of a kind of monetary system, considerably in advance of anything which prevailed in

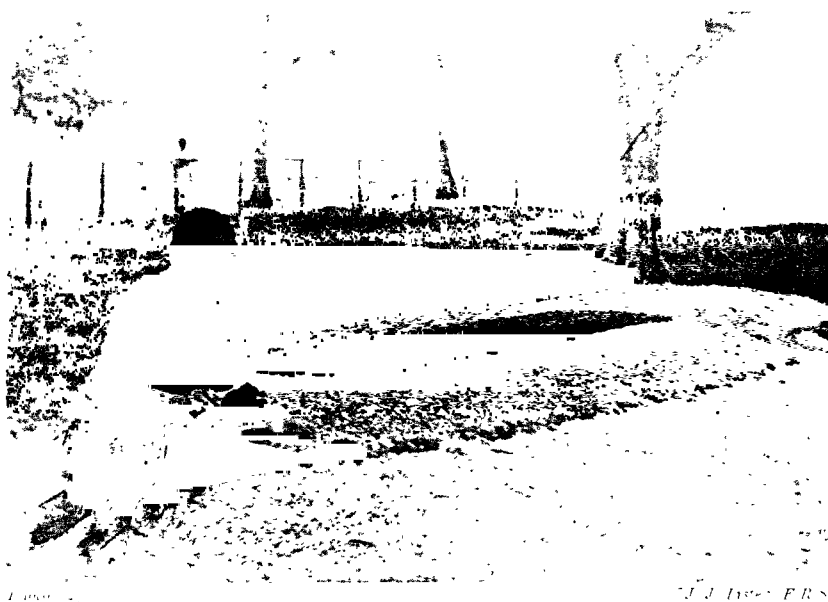
Polynesia, though possibly the mats with which Samoan house-builders and other craftsmen of a high order are paid, and which are distributed by chiefs to their henchmen on particular occasions, may be regarded as a currency in embryo. But the "coinage" of highest denomination in the Carolines is more for show than practical use, consisting as it does of large circular fragments of stone pierced in the centre and resembling mill-stones. Numbers of these may be seen outside the club-houses on the island of Yap, and the village which is the proud possessor of several is reckoned rich. More portable are the lower values, whole pearl-shells, and strings of shell discs, the latter of which require a good deal of labour in their preparation. The general decay of the early customs so noticeable throughout Polynesia has unfortunately been accompanied by a sad diminution in the native population. The introduction of European clothing and of European diseases (of which measles has been one of the most serious) has wrought terrible havoc. For some of the islands such as New Zealand and Tonga, there is hope that the turning-point has been reached, but of Polynesia as a whole in its pristine vigour, the old Tahitian prediction has come very near its fulfilment: "The leaves of the *Fau* shall fall, the coral branch shall fade, our race shall pass away."



From "Hawaii, Ostmikronesien und Samoa."

[B. Dr. Krumm.]

Marshall Islands. A huge roll of preserved food made from pandanus nuts. These rolls are stored and used to provision canoes when a long journey has to be undertaken.



Tonga. As a rule the Polynesians exhibit considerable care for the dead, and a widow is here shown pouring oil upon the last resting-place of her late husband.



-- Photo Co.]

[G. J. Ross]

THE MAORI METHOD OF GREETING BY PRESSING NOSES.

One girl wears a flax cloak and a huia feather, the badge of rank, in her hair; the other a cloak of feathers or a flax foundation. The habit of kissing was unknown to the Polynesians—as, indeed, to the Oriental nations generally.



From "The Native Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

THROWING A BOY IN THE AIR—ARUNTA TRIBE

This is one of the many ceremonies through which a boy must pass before he can be regarded as an adult member of the tribe

CHAPTER IV

AUSTRALIA. *By A. R. BROWN, M.A., F.R.A.I., Fellow of Trinity College, Cambridge*

INTRODUCTORY AND CUSTOMS RELATING TO BIRTH

THE aborigines of Australia are a race of medium height, with dark brown skins—often called black—and with hair that is generally wavy or curled. The character of their hair and the abundance of beard, as well as other features, distinguish them from other dark races, such as the Melanesians or the natives of Africa. They are equally different from other races in their customs. We must regard them as having occupied the continent of Australia for a very long period, during which they have been isolated from the rest of mankind, and have developed their many peculiar characteristics. They are now rapidly dying out before the advance of white settlement, and it is only in the desert interior and in parts of the tropical north that the "blackfellows," as they are called, are still to be found living in their natural conditions and practising their own peculiar customs.

For the most part the Australian aborigines wear no clothes in their wild state, though they readily dress themselves up in the cast-off garments of Europeans when these can be obtained. The men generally wear a belt of string made of twisted human hair, which is useful to them in carrying such objects as boomerangs. In some tribes it is customary for the men to wear a tassel or small apron of fur-string hanging from the belt in front. In other tribes this tassel is only worn on special occasions. In the same way the women of some parts go entirely naked, while in other parts they wear an apron similar to that of the men, but a trifle larger. Many of the tribes in the south of the continent make themselves cloaks from the skins of animals and birds which they need to keep themselves warm during the winter.

There are many different local customs as to ornament. String made of human hair or of the fur of animals is worn round the neck or tied round the upper arm. A very popular hair-ornament in many parts is made from the tails of small animals. Another widespread ornament is the shell of the pearl oyster, ground roughly into shape, and sometimes carved with a pattern. These pearl-shells are carried by exchange long distances from the coast. Other ornaments are made of plaited grass or fibre, and of the teeth of animals, such as the kangaroo. During various ceremonies that are to be described later, the men decorate themselves in patterns that are often elaborate, with



From "The Northern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

KNOCKING OUT A GIRL'S TOOTH—KAITISH TRIBE

In many Australian tribes it is the custom to knock out one of the upper incisor teeth as soon as a boy or girl reaches a certain age.

paint and with birds' down which they attach to their bodies by means of blood drawn from the veins of the arm.

The natives live scattered over the country in small local groups. A number of these little local groups together form a tribe. Each tribe has its own name and its own language or dialect, which differs considerably from those of neighbouring tribes. Each tribe or group of tribes has also its own peculiar customs. There is no chief of the tribe, and no regular tribal government. Each local group, though it may consist of less than a score of individuals, is autonomous and manages its own affairs. The chief controlling force is the influence of the old men, who see to it that the customs of the tribe are kept and that offenders against them are punished.

Few special ceremonies relating to birth have been described from Australia. In a number of tribes the natives believe that conception is due to a "spirit-child" entering the mother and thus



Photo 342

Photo 343

THE BORA CÉRÉMONY OF EASTERN AUSTRALIA

By means of these ceremonies the boys are initiated into the sacred mysteries of the tribe. They are here shown being led blindfolded along the path from one part of the Bora ground to another. On each side of the path are sacred drawings which they may not see till a later stage of the proceedings.



From "The Northern Tribes of Central Australia"

A GROUND DRAWING AT A TOTEMIC CEREMONY

This shows the final ceremony in connection with the Wollunqua Totem, Warramunga Tribe. The decorations are being taken off the performers. The drawing represents the wanderings of the totem ancestor, a mythic snake. Observe that by the conventional design are outlined tracks to represent those of a man walking with bare feet

becoming incarnate. In some tribes it is said that these are the spirits of dead men and women which thus become reincarnated many times. These spirits haunt certain trees and rocks in different parts of the country. In the Arunta tribe, the old men find out from the mother where it was that she supposes the child entered her. This spot is, of course, near one of the spirit-haunted trees or rocks, and the particular tree or rock is ever afterwards sacred to the child. The natives also believe that whenever a spirit enters a woman to become incarnate, it leaves behind, at the spot where it enters her, an object called a *churinga*, which is a flattened piece of wood or stone somewhat of the shape of a bull-roarer. The old men, so it is said, go to the place and look for the *churinga*. If it cannot be found, a new one is made, and this, or the old one that they say has



From "The Northern Tribes of Central Australia."

[By Messrs. Spencer and Gillen.]

MEN DECORATED FOR A CEREMONY

This illustration shows two men of the Warramunga tribe decorated for a ceremony connected with the Wollunqua Totem. The curved object, which was made of grass stalks bound round with human hair-string and then decorated with white down, was fashioned in secrecy, and no members of the totemic group were allowed to see it before it was brought on to the ceremonial ground just before the performance; it was supposed to represent the Wollunqua, a mythic snake.

been found, becomes the special *churinga* of the child. These objects are regarded by the natives as being very sacred. Every man or woman has one, but women and children may never see even their own. Those belonging to the members of a local group are all kept together in a secret place known only to the men.

The illustration on page 173 shows a stone from which it is supposed by the natives of the Arunta tribe that spirit-children emerge. If a young woman has to pass near this stone and does not wish to have a child she pretends that she is an old woman, wrinkling her face, and bending double and walking with a stick. In a quavering voice, such as old women have, she will say: "Don't come to me; I am an old woman." In this way it is believed she can deceive the spirit-children so that they leave her alone. On one side of the stone there is a small round hole through which

the spirits are supposed to pass. Above this hole a black line is painted with charcoal, and this is always renewed by any man who happens to visit the spot. It is called by the same name as a similar black line which in this tribe is always painted above the eyes of a newly-born child, and which is supposed to prevent sickness. By visiting the stone it is believed that women will become pregnant. A man who is so disposed can cause the women of the neighbourhood to have children by going to the stone and saying a charm over it. Similar spots exist in many other parts of Australia, and the belief is a widespread one. In some tribes it is thought that a spirit-child may occasionally enter a man by mistake, and in such a case the man generally dies, though a very clever medicine-man may be able to save him.

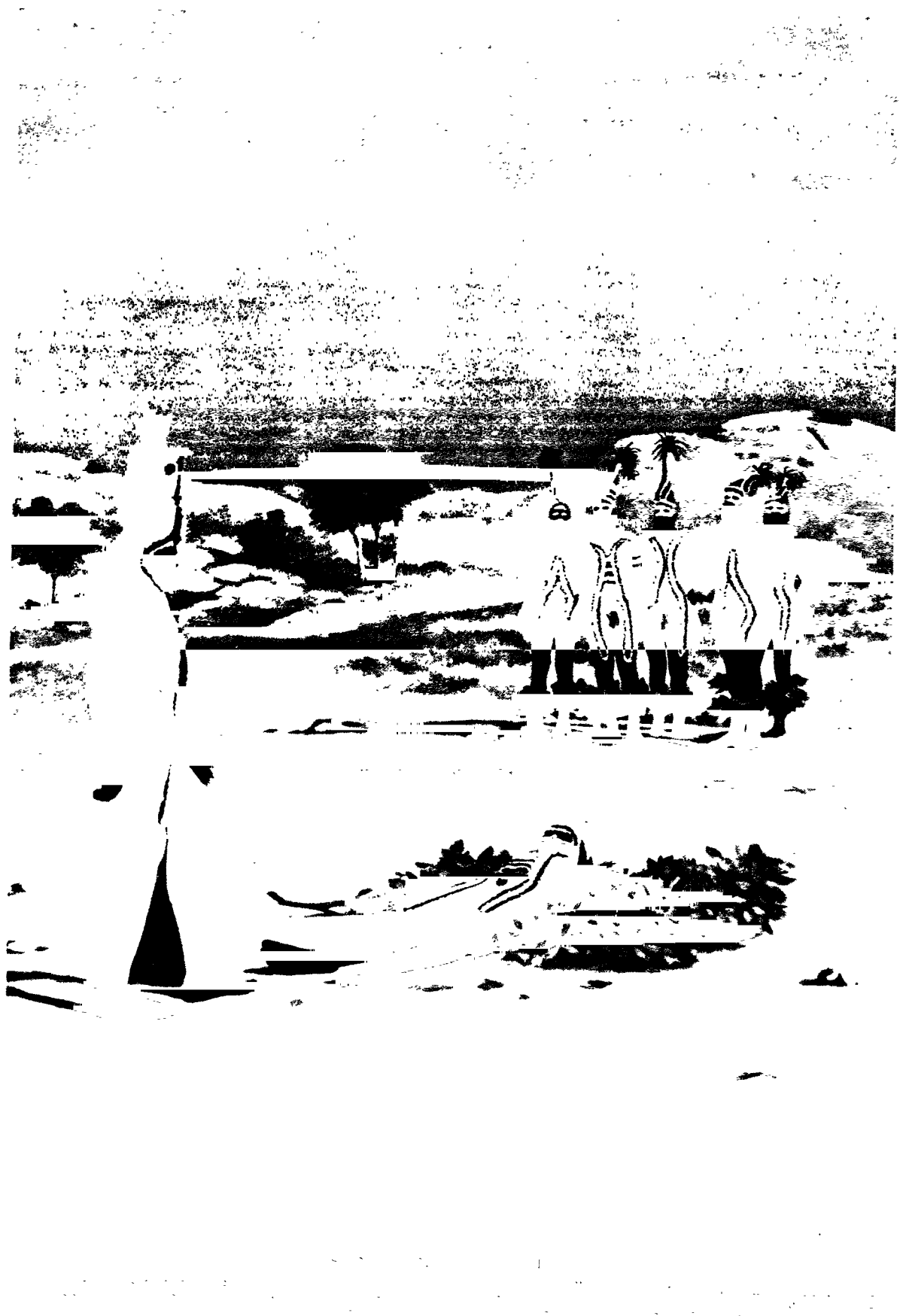
Infanticide is customary in most Australian tribes, but the reason for it is one of pure necessity in a large number of cases. Owing to the wandering life they lead, a woman is unable to attend



From "The Native Tribes of Central Australia."

AN INITIATION CEREMONY—ARUNTA TRIBE

The performers of this ceremony, which was connected with the plum-tree totem, were ornamented with bands of yellow ochre, charcoal or wad, edged with down. The man sitting on the ground wears a head-dress two feet six inches in height, through which is thrust a bent stick about four feet long representing respectively a plum-tree and its branches.



to more than one young child. If a baby is born before the last one is capable of looking after itself, it is destroyed immediately. There are also cases in which women who do not wish to be troubled with the rearing of a child take advantage of the custom which permits them to kill their own offspring. In other cases the woman has no say in the matter, and it is the father who decides whether the child shall live or not. When it has once been decided that the baby shall be kept, it is treated with the greatest affection and kindness by both the father and the mother. Indeed, most black children are thoroughly spoiled while they are young, and are rarely, if ever, punished.

CUSTOMS AND CEREMONIES RELATING TO THE PERIOD OF YOUTH

AMONG the ceremonies and customs of the Australian aborigines some of the most important are those relating to the period between childhood and manhood or womanhood. The customs are



[Photoban]

[Keppel]

THE BORA CEREMONY OF EASTERN AUSTRALIA

The ceremony is performed to initiate the boys into the secrets of the tribe. The initiated men go through a number of pantomimic performances such as the one here shown, the meaning of which is then explained to the boys.

more elaborate in the case of boys than in that of girls. From a fairly early age a boy has to submit to a whole series of customs one after another, until at the end of all he can claim to be regarded as a full-grown and fully initiated member of the tribe, and is entitled to take part in the secret religious ceremonies from which all women and uninitiated men are most rigorously excluded, and to have a voice in the camp council.

In most, and probably in all, Australian tribes, there are a number of important rules about food. From the moment a boy begins to grow up and show signs of becoming a man he is forbidden to eat a certain number of foods. The exact rules are different in different tribes, but in general the forbidden foods are those that are most highly prized, such as emu, which the Australians consider a great delicacy, or, on the coast, dugong or turtle. Other delicacies that are forbidden to youth in some tribes are the flesh of the echidna (the so-called porcupine of Australia) and of the wombat, eels, emu eggs, and honey. As the youth grows up and passes from boyhood to

manhood, the prohibitions are removed one by one. The common way in which this is brought about is as follows: some of the older men decide that it is time for a particular youth to be made free of a certain food, let us say the flesh of the bandicoot; a bandicoot is obtained and cooked, and the fat is rubbed over the youth's mouth by one of the men, who then gives him some of the meat to eat; after this he is free to eat this particular food. Thus one after another the different prohibitions are removed. The whole process in some tribes is spread over a long time, so that it is not till a man is old and grey-haired that it is complete, and he may eat anything he likes. The women also have to obey similar rules and abstain from eating certain foods until they reach the proper age.

Another custom that is almost universal in Australian tribes is that of marking the bodies of



THE BORA CEREMONY

At these ceremonies the medicine men of the tribe go through a number of performances intended to impress the boys with a belief in their power to perform magic; this they do by means of what are really conjuring tricks.

age, he must have a hole bored through the septum of his nose; in other tribes, one of the front teeth is knocked out; while some tribes practise both these customs.

The often elaborate and lengthy ceremonies through which a youth has to pass before he can be regarded as a man are to be considered as a sort of education. During his early years a boy runs about with the other children or with his mother. He gradually picks up the knowledge that he will need as a hunter—knowledge about the country, the different animals and plants that are good for food where they are to be found, and so on—and at the same time, by the imitation of his elders, he acquires the marvellous powers of observation that make the Australian natives such excellent trackers. His father and other male relatives see that he learns how to make and use the weapons of the tribe. He learns also something of the customs of his people. During all these years, however, there is no systematic instruction, and moreover, the boy is not subjected to any restraint or discipline. It comes a time when it is necessary that the boy should be instructed in the customs of the tribe, and must not only be taught to know what the

men and women with scars. These scars are generally made on the shoulder and chest (see illustration on page 151). The scars are not made all at once, but one or two at a time, at intervals during adolescence. In some tribes it seems that the making of the different sets of scars is connected with the removal of the prohibitions against eating certain foods, each set of scars being made at the time that one of the prohibitions is removed.

In many of the tribes of Australia other bodily mutilations are practised, which all seem to have the same sort of meaning. Thus in some tribes when a boy reaches a certain



Front: Mr. S. and Mr. J. J. J. J. J.

Left: Mr. S. and Mr. J. J. J. J. J.

INITIATION CUSTOM WARRAMUNGA TRIBE

For some time after being initiated into the mysteries of the tribe the young man is permitted to speak to the men who took the leading part in the ceremony. This ban of silence is removed by the young man taking the hand of one of the elder men with a leafy twig.

customs are, but must also learn to observe them. This is accomplished by a series of ceremonies, which serve both to instruct the youth and also to impress upon him the necessity of obeying the laws of the tribe as these are upheld by the older men.

In some of the tribes of Western Australia, as soon as a boy arrives at the proper age he is sent away from his own country to stay for some months with the people of a different part of the tribe or of a different tribe. During this visit he is looked after by the men of the local group with which he is staying, and receives from them a sort of education. This visit to a strange country is really of considerable benefit as an educative influence. The youth learns to know a country different from his own, and people whose customs probably differ in some ways from those of his own local group. It enables him also to make new friends. Finally, by taking him into entirely new surroundings, away from the influence of the narrow circle within which he has up to this time lived, it serves to arouse his mental faculties, and literally to "make a man of him." When the boy returns to his own country he is accompanied by some of those with whom he has been staying, who are entertained with festivities for some days. At his return the youth is received as no longer a boy, but a man, and this is generally signified by some ceremony. The group that thus undertakes to look after the boy generally sends one of its own boys to be educated in turn by the group to which the former belonged. A group does not, however, send all its boys in the same direction, but some go in one direction and others in another, so that relations are thus established and maintained between each group and a number of others.

Over a great part of Eastern Australia (Victoria, New South Wales, and part of Queensland) there is considerable resemblance in the different tribes with regard to the ceremonies by which youths are initiated into the secret customs of the tribe. The name of the ceremony differs in



THE BORA CEREMONY

Another pantomimic performance by the initiated men, who are spearing a figure of a kangaroo drawn on the ground

different tribes, but it is convenient to choose one name for them, and they may therefore be spoken of as the Bora ceremonies, this being the name for them in some of the tribes of New South Wales. Many of the details of the ceremony vary from tribe to tribe, but in the general outline there is a considerable agreement.

A man is not regarded as a fully initiated member of the tribe until he has attended several Bora meetings; but the first meeting in which he takes part as a boy is by far the most important for him. When a local group has one or two boys who, in the opinion of the older men, are of the right age to attend their first Bora, it is decided that one shall be held. Once the decision has been reached, the preparations begin to be made, although it will probably be some months



From "The Southern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

TOOTH KNOCKING-OUT CEREMONY.

In the Warramunga tribe many women and some men have one of their teeth knocked out when they reach a certain age. Before the operation the girls have to bathe in a pool.

before the meeting actually comes off. A place for the meeting has to be selected. In each tribe there are usually two or three places that are regularly used for this purpose. When the place and the date are fixed, messengers have to be sent out to inform the neighbouring local groups. Such messengers generally carry some object or other that is symbolical of their mission—either a message-stick (a small piece of wood with marks incised on it), a bull-roarer, a man's belt or a bunch of feathers, the customs being different in different tribes. The messenger travels to the group to which he is sent, shows his message-stick or bull-roarer to the old men of the camp, and delivers his message, telling them that a Bora is to be held at a certain time and place, and inviting them to come and bring with them any boys who are of the suitable age to be initiated. Such a messenger as this is always sacred. Even though he may have to go amongst people who are on unfriendly terms with his own people, he will not be molested.

Shortly before the date fixed, the local group which sent out the invitations moves to a camp near the spot where the Bora is to be held. The initiated men then set to work to prepare the Bora ground. The plan of this differs somewhat in different parts. In the most usual form the Bora ground consists of three parts. The first is a large circular space, carefully cleared and smoothed, and surrounded with a low embankment of earth. The second is a pathway, often of considerable length (four or five hundred yards), leading away from the large circle into the bush.

The third part is a smaller cleared circle, surrounded by a low embankment, at the further end of the pathway. Women are allowed to visit the larger circle, but no woman or uninitiated person may see the pathway or the smaller circle, under penalty of death. Along each side of the pathway various drawings are made on the ground; these are either raised mounds of earth, or outline drawings made with a tomahawk. They mostly represent different kinds of animals such as kangaroos, emus, snakes, and so on, but sometimes geometrical patterns are made (see illustrations on pages 145, 146 and 148). The trees on each side of the path are also ornamented with carvings, either of geometric patterns or of animals. One such tree is shown in the illustration on this page.



By permission of

The Royal Colonial Institute

THE BORA CEREMONY

At the place where the Bora ceremonies are conducted patterns such as this are carved on the trees. These patterns are supposed to be sacred, and may not be seen by women and uninitiated persons.

When the various disputes have been fought out, peace is made and the ceremony is proceeded with.

As soon as the last expected contingent of natives arrives the Bora is begun. It is impossible in a short space to describe in detail all the ceremonies, which differ, moreover, in different tribes. The first part of the ceremony takes place at the large Bora ring, and in this the old women take a part. From the rest of the proceedings women are excluded. The boys are taken to the smaller circle. The drawings on the ground and on the trees are shown to them and explained by the older men, who act as their guardians throughout the ceremonies. The men perform magical tricks and pantomimes, which the boys are told to watch, and these are

At some point along the path or at the smaller circle there is often a mound of earth shaped into the resemblance of a human being (see illustration on page i.), which represents a mythical being whose name in some tribes is Baiaame, and whom we may speak of as the "god" or "demon" of the Bora ceremonies. According to the natives it was Baiaame who first instituted the Bora, and whenever a Bora is being performed he is supposed to be watching to see that everything is done properly. He is very pleased when a Bora is held according to the customs he first started, but is angry if these customs are neglected.

As the date fixed for the ceremony draws near the natives who have been invited to attend begin to arrive. Each contingent as it approaches the Bora camp sends forward a messenger to announce the arrival. The visitors are received with considerable ceremony, part of which consists of a dance at the larger circle. The initiated men amongst them are then shown the pathway and the smaller circle and the ground and tree drawings. On these occasions when men come together from different parts there are often fights in settlement of old



[From "The Northern Tribes of Central Australia"]

Dr. M. S. S. Spencer and G. F. Gill

CICATRIZATION

The photograph illustrates the Australian custom of making scars on the body. These scars are made during the time a boy or girl is growing. They are not, properly speaking, tribal marks. The reason that is generally given for the practice is that the scars improve their personal appearance.

then explained. The boys also see for the first time in their lives a bull-roarer. This is a piece of wood of a pointed oval shape, to one end of which is attached a string. When the instrument is swung round it produces a humming noise. No women or children are ever allowed to see a bull-roarer; they hear the noise made by it, and are told that this is the voice of a supernatural being. The bull-roarer is swung during the performance of sacred ceremonies, and is to be heard continually while the Bora is in progress. When it is shown to the boys and explained to them, they are warned never to mention it to a woman, nor ever to let her see one. If a woman should inadvertently see one of these sacred objects she would be killed.



By the courtesy of

WOMEN OF NORTH QUEENSLAND.

[W. L. Roth, F.R.S.]

In some of the tribes of North Queensland, while the men are singing at a corroboree, or social entertainment the women mark the time of the song by clapping with their hands on their thighs as here shown

In some of the tribes an important part of the ceremony consists in knocking out one of the front teeth of each boy. In some tribes also the boys have to undergo a sort of ordeal by fire. They may be either "roasted" in front of a large fire, or made to stand in a dense smoke, or else burning embers may be thrown over them while they are partly sheltered by green boughs. During all these events the boys are watched most carefully, to see that they are behaving properly. If any of them disobeys the orders of his guardian he is killed.

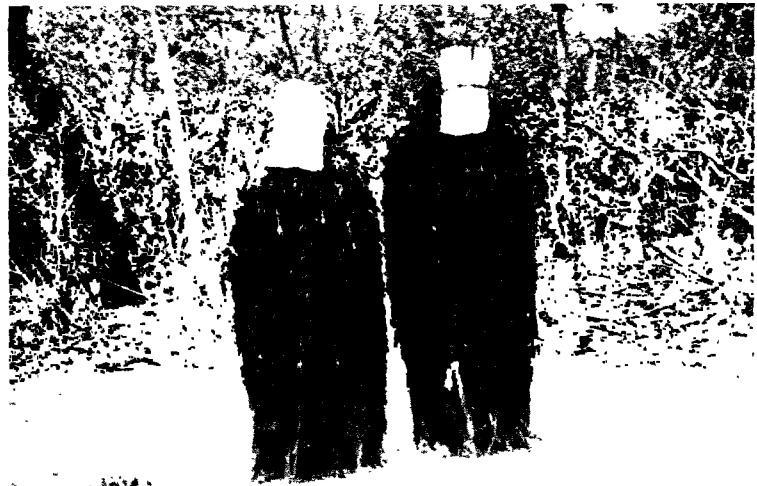
During the Bora the boys and their guardians camp apart from the women and children. Some part of each day is spent by the men in hunting to provide themselves with food. The rest of the time is devoted to the performance of various ceremonies, which are explained to the

boys, and which they now see for the first time. Many of these ceremonies are a sort of pantomime in which the performers mimic the actions of animals. These, like everything else shown to the initiates at this time, are sacred and may not be seen by women. At the end of the Bora the boys are shown to the women, and there is often some ceremony in which the women take part. After this each of the different parties of natives returns to its own country.

For some time after the Bora, in some cases for several months, the boys live with their guardians in the bush and are not permitted to see or be seen by the women. During this period of probation the boys are instructed in all the laws and customs of the tribe by their guardians, and the necessity of obedience to these and to the decisions of the older men is impressed upon them. In some tribes this separation of the boy from the ordinary life of the native camp lasts until he is able to attend a second Bora.

For the complete initiation of a youth it is necessary for him to attend several Bora meetings. At each one he sees something fresh, that is, some part of the whole performance which on earlier occasions was concealed from him. Thus by stages he learns more and more of the customs of the tribe, until he himself is in a position to take part in the initiation of others.

We may fittingly close this brief account with a reference to the Engwura or fire ceremony of the Arunta tribe, details of which are illustrated in some of the accompanying photographs. This ceremony or series of ceremonies, is the final stage of the initiation of young men in this tribe. Like the Bora of other tribes, the Engwura of the Arunta tribe is an occasion for the gathering together of natives from a wide area. These are called together by messengers from the people in whose country the ceremonies are to be held. The proceedings, which last for several weeks, begin with the performance of ordinary (that is, non-sacred) corroborees, in which the women take part. The corroboree, which will be further referred to later,



by the courtesy of

[W. F. Roth, F.R.S.]

MASKED DANCERS OF NORTH QUEENSLAND.

In the dances that are shown to youths when they are being initiated, masks are sometimes used by the tribes of North Queensland. As masks are not used elsewhere in Australia, it is probable that their use has been introduced from New Guinea.



by the courtesy of

[W. F. Roth, F.R.S.]

A SPIRIT-HAUNTED SPRING

The natives of North Queensland believe that certain spots are haunted by spirit-children, which enter women who pass near. The spirits are placed there by a supernatural being named Anjea.

is a sort of dramatic entertainment, consisting of a pantomimic dance accompanied by a song. Each corroboree generally consists of a cycle, one part being performed each evening, the whole occupying several evenings in succession. After these corroborees, the second

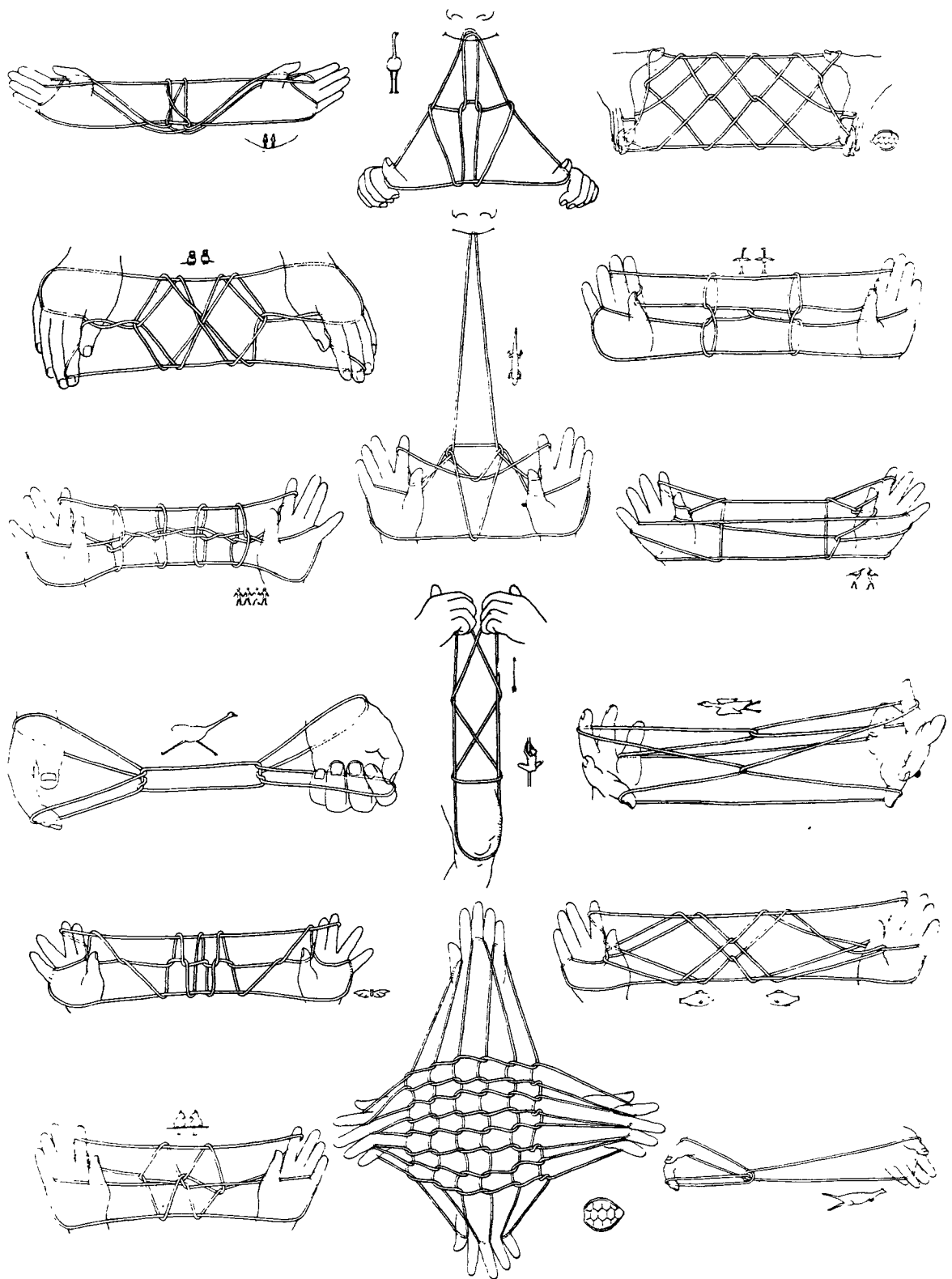
phase of the ceremonies begins. The men are now separated from the women, the latter continuing to occupy the camp, while the former live entirely on the ceremonial ground, where no woman may venture to come. Some part of each day is spent in hunting to provide the necessary food, and the men spend the rest of their time in preparing and performing sacred ceremonies. These sacred ceremonies will be described in a later section. (The illustration on page 168 shows two men performing one of them.) It is sufficient for the present to say that they are representations of the sacred myths of the tribe, and that their performance at the Engwura is a means of instructing the younger men in the beliefs with which they are connected. For some time one or more is performed every day, and though the actual ceremony only lasts a few minutes in each case, the preparation of the performers takes a long time. After some weeks devoted to them the actual fire ceremonies commence, and these last for about two weeks. Each day during this period the young men, whose initiation is being completed, are sent away every morning to hunt, but they are not allowed to keep the game they obtain for themselves. This must be brought back and given to the older men. In the evening the women provide themselves with fire and secure a supply of dry grass and sticks. When the young men return from their hunting in the bush they provide themselves with a number of leafy boughs, and forming into a dense square, they run up to where the women are standing, whereupon the latter set fire to the grass and sticks which they have provided and throw them over the men, who shield themselves as well as they can with the boughs. When this has lasted for a short time the men return to the ceremonial ground, where they deposit their boughs and then lie down (see illustration on page 157). They must lie thus for some hours without speaking.

This performance is repeated every day for some days, and meanwhile the sacred ceremonies are continued both by day and by night. Then the young men are sent away for two days, and while they are away in the bush they have to undergo a still more trying ordeal by fire. The older men who are in charge of the initiates make



A FROG TOTEM

The head-dress represents a sacred tree, and the down on the man's head and body its roots. A totem is a species of natural object which is sacred to all the members of a certain division of the tribe.



[W F Roth, F.R.C.S.]

By the courtesy of]

STRING GAMES OF NORTH QUEENSLAND

The natives of North Queensland amuse themselves with making string figures. The figures shown are: Left column (top to bottom), two men walking down a valley, two rats side by side, four boys walking in a row holding each other's hands, emu running, bat; two cockatoos roosting side by side. Middle column, cassowary, crocodile, man climbing a tree, tortoise, turtle. Right column, turtle, two white cranes, two women fighting with sticks, duck in flight, two fish, kangaroo.



From "The Northern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

TOTEMIC CEREMONY—ARUNTA TRIBE.

The two men represent two of the mythical ancestors of the tribe. One of these ancestors is connected with the sun, and the other with a tree, the flowers of which are made into a drink (Hakea flower). The ceremony is sacred and may on no account be seen by women or uninitiated men.

up a large fire of logs and branches about three yards in diameter. When the fire has burnt up it is covered with green bushes, and on the top of these the young men have to lie, each for about four or five minutes. The bushes prevent them from being burnt by actual contact with the fire, but the heat and smoke are stifling, and it must require a good deal of endurance to go through it manfully. (See illustration on page 161.)

The young men then return to the camp, and the evening is spent in a curious custom of "chaffing," as it may be called. The men at the ceremonial ground and the women in the neighbouring camp shout across to each other, those of the one sex chaffing those of the other. On such occasions a man will shout across to a woman whom by the custom of the tribe he must at all other times carefully avoid, namely, his mother-in-law, whom he may not so much as speak to or look at except on this one occasion. On the following day the young men have to go through the final fire ceremony. The women, on this occasion, prepare two large fires and cover the embers with green boughs. The young men must come each in turn to one of these fires and kneel down on it in the midst of the dense smoke, while one of the women presses him down by holding his shoulders.

This is the end of the ceremony, and after it the young men, who have now witnessed all the sacred ceremonies and have passed through the various ordeals, are regarded as fully initiated members of the tribe. For some days these men must remain in the bush away from both the camp and the ceremonial ground. During this time ordinary corroborees, in which the women take part, are performed every evening. One by one the different parties of natives leave, to return to their own country, and the Engwura is at an end.

MARRIAGE CUSTOMS

THE marriage customs of the Australian natives can only be understood by reference to their way of reckoning relationship. In civilized communities, not much social importance is attached to relationships by blood and marriage except in the case of the nearer relatives. In Australia, on the contrary, these relationships are of the utmost importance. The whole social life is regulated by means of them. The natives preserve in their memory a mass of genealogical information, so that by questioning the older men and women it is possible to make a pedigree of a tribe including five or six generations, showing exactly how each member is related to every other member. As a rule, a tribe only includes a few hundred persons, and as these intermarry largely among themselves, it will readily be seen that it is fairly easy by means of the pedigrees preserved in the memories of the older people to discover a relation, either direct or indirect, near or distant, between any member of the tribe and any other. It is by means of these relationships that the natives regulate their conduct to one another. A man owes duties of one sort to his father's brother, and duties of a quite different kind to his mother's brother or to his father's sister's husband, and so on.

When a stranger from a distant part of the tribe, or from a neighbouring tribe, comes to a camp that he has not visited before, the first thing that is done before he is allowed to enter the camp is to find out his relations to the different men and women who are there. The old men sit down with him outside the camp and question him as to his parents and his grandparents. The discussion is carried on till they are satisfied as to the new-comer's relation to each of them, whereby his duties to each of them and their duties to him are determined, and he is then permitted to enter the camp.



From *The Native Tribes of Central Australia*

FIRE CEREMONIES ARUNCIA TRIBE

Gifts presented by Messrs. Macmillan & Co.

During the final stage of the initiation of the young men, the youths who are being initiated have burning grass and sticks thrown over them by the women, and then must lie down as here shown for some time without speaking.



From

The Northern Tribes of Central Australia.

THE RETURN OF CHURINGA

The Churinga are sacred objects of which each local division of a tribe possesses its own. These may be lent for a time to another part of the tribe, and on their return to the owners a ceremony is performed.

"grandfather." Thus the word "uncle" is applied in English to a father's brother, and also to a mother's brother, and more loosely to a father's sister's husband. Amongst the Australian aborigines all the terms that they use in speaking of their relations are of this kind, and each of them is

In denoting relationships the Australian natives do not have a special term for each recognized relationship. That, indeed, would be impossible. Nor do they use the same method as we do of describing different relationships by combining a few simple terms, as when we speak of a "father's brother," or a "brother's son." They use what is generally called the classificatory system of terms of relationship. This means that they have a small number of words each of which they apply to a large number of different relations. We ourselves use a certain number of classificatory terms, such as "uncle," "cousin,"

applied to a very large number of persons. Thus they have no special term for a father (just as we have no single term for a father's brother); but they use one word which they apply to a father, a father's brother, a mother's sister's husband and to a number of more distant relatives as well. In the same way, they have no special word for mother, but apply the same word to mother, mother's sister and father's brother's wife. Thus every man has a large number of "fathers" and a large number of "mothers," and so on for other terms. This fact is well known to the white men who come in contact with the blacks, who



From

The Northern Tribes of Central Australia.

FIRE CEREMONY—WARRAMUNGA TRIBE

The ceremony, of which the women's dance shown above is a part, is said to have for its purpose to bring quarrels to an end.



[The Messrs. Spencer and Gillen]

PREPARING A GROUND DRAWING.

In connection with some of the totemic ceremonies of the Warramunga tribe drawings are made on the ground. These drawings are sacred and may not be seen by women. In this case the ceremony is connected with the black-snake totem, and the wavy outline of the snake may be seen in the unfinished drawing.



In the crocodile dance.

[W. F. Roth, F.R.C.S.]

INITIATION, NORTH QUEENSLAND

Masked dancers in a "crocodile" dance, which is shown to the youths when they are initiated

the Australian aborigines distinguish within any one class of relatives (that is, the class formed by all the persons to whom one of the relationship terms is applied) between near and distant relatives. Thus one class of relatives includes father, father's brother, etc. The nearest of a man's relatives in this class is his own father, after this come his father's brothers, then his father's father's brothers' sons and his mother's sisters' husbands, and so on till we reach the other end of the scale--the men whom he calls by the term "father," but whose actual relationship to him is distant and indirect, or, as the blackfellow puts it, his "far-away fathers." To all the men whom he calls father a man owes the same sort of duties, but the fulfilment of these duties is more urgent in the case of a nearer relative than in that of a more distant one. Though we have considered only one term exactly the same thing is true of all the other terms the natives use. Each term marks off a certain class of relatives (and this is why the system is spoken of as a classificatory system), and every man, woman or child with whom a native comes in social contact is his relative, belonging to one or other of the different classes. In many Australian tribes, though everyone has a personal name, or in some tribes two, these names are not used in addressing each other. If one person wishes to call the attention of another, he must use the proper relationship term, such as "Father," or whatever other term is the proper one in the particular case. It is thus clear that for the blackfellow every person he knows is his

often do not understand what the custom means. The explanation is simply that the natives use the word "father," whether in their own language or in English, when they have learned it, just as we use the word "cousin," applying it to a number of different kinds of relatives.

It must not be thought that the blackfellow does not distinguish between his own father and mother and the other men and women to whom he applies the same name. We ourselves distinguish between first, second and third cousins, and so on, although we call them all cousins. In exactly the same way,



In the crocodile dance.

[A. R. Brown, F.R.A.S.]

A SACRED HEAD-DRESS

A head dress (Wananga) worn by the performers of sacred ceremonies, made of fur-string wound on to thin sticks (Western Australia.)

relative, near or distant. From this it follows that he must marry one of his relatives, and in all Australian tribes there are strict laws as to which of his relatives a man may marry, and which he may not.

It can be readily seen that if different tribes recognize a different number of classes of relatives, this will affect all their social system, including their marriage laws. There are in Australia two different systems. In one of these only eight different kinds of male relatives are recognized and eight kinds of female relatives; only a few tribes seem to have this system. In the other, relatives are divided into a larger number of different kinds. It is not necessary to go into the details of these systems. All we need do is to state the marriage law that belongs to each. In the simpler system the only women that a man is permitted to marry are those who stand to him in the relation of mother's brother's daughter or father's sister's daughter, these two relations being regarded as



From "The Native Tribes of Central Australia"]

[Burns, assisted by Messrs. Macmillan & Co.]

THE FIRE CEREMONY—ARUNTA TRIBE

The young men who are being initiated have to lie down on a fire covered with green boughs. Although the heat and smoke are stifling, none of them is allowed to get up till the older men give the order to do so.

equivalent. Thus a man marries a woman who is his first cousin, or whose relation to him is equivalent to that of first cousins. But there are some of his cousins that he may not marry, such as his father's brother's daughter or his mother's sister's daughter. These women he includes amongst the relatives to whom he gives the name "sister," and to marry one of these would be just as bad in the eyes of a native as marrying his own sister. However distantly related to him such a woman might be, she is still a "sister," and to marry her would be to commit incest.

In the other, more complicated, system, which exists in the majority of tribes of Australia, the marriage law is that a man may only marry a woman who is his mother's mother's brother's daughter's daughter, or one of the relations equivalent to this. In this case he is not permitted to marry his first cousin, and is limited in choice to a certain number of his second cousins. In the first system a man is limited in his choice of a wife to one-half of the women of his own generation, all the other women of that generation being his "sisters." In the second system he is limited to one-quarter

of the women of his own generation. This is because, on the second system, the tribe is divided up into a larger number of kinds of relatives.

In many tribes this system of relationship, which, as we have seen, regulates the whole social life, including marriage, is made more convenient by the use of certain names for the divisions of the tribe. The effect of the simpler of the two systems of relationship is to divide the whole tribe into four parts, which we may speak of as "classes." In some cases the natives have given names to these classes, the names in the Nyamal tribe of Western Australia being Banaka, Burong, Paljeri and Kaimera. The result of this is that if any man is a Banaka, all the persons he calls "brother" or "sister," or "father's father," are Banaka also; all those he calls "father" or "son" are Paljeri; his "mothers" and "mother's brothers" are Burong; and his "mother's brother's children," from amongst whom alone he may take a wife, are Kaimera. In tribes with these classes we can



From "The Northern Tribes" (ed. A. J. Fisher).

[By permission of Messrs. Macmillan & Co.]

THE FIRE CEREMONY WARRAMUNGA TRIBE.

During the course of the ceremony the younger men have to keep apart from their wives for a week. The men are here shown just before they set out into the bush in one direction, their wives going in another.

give a different statement of the marriage law by saying that a man of the Banaka class can only marry a woman of the Kaimera class, and may not marry into any of the other three classes, Banaka, Burong or Paljeri. But it must be remembered that he is not free to marry any Kaimera woman, since some of these stand to him in forbidden relationships. He may only marry a woman of a particular class and of his own generation. The marriage laws in such a tribe as we are considering can be put in the form of a table.

A Banaka man marries a Kaimera woman, the children are Paljeri.
A Burong man marries a Paljeri woman, the children are Kaimera.
A Kaimera man marries a Banaka woman, the children are Burong.
A Paljeri man marries a Burong woman, the children are Banaka.

This system of regulating marriages seems at first very complicated, but it is readily understood when it is recognized that the basis of it is the classificatory system of relationship, and that this itself is only a convenient way of extending the recognition of relationship as far as possible, whereby



From *The Northern Expedition of 1911*

The Arunta, 1911

A CORROBOREE, ARUNTA TRIBE

The corroboree of the Australian natives is a sort of dramatic or pantomimic dance, accompanied by a song to which the dancers keep time. Each corroboree consists of a series of performances, which take place on successive evenings. The photograph shows the final scene of a corroboree connected with a supernatural being represented by the leading man with a head-dress of feathers.



From "The Northern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

A TOTEMIC CEREMONY—WARRAMUNGA TRIBE

The mound represents a large mythical serpent called Wollunqua with which the ceremony is connected. One man is shown stroking the mound with a twig. This is supposed to propitiate the serpent.

it serves as a means of regulating social rights and duties. In some of the tribes with the second or more complicated system of relationship there are also names for four marriage classes; but in this case the marriage law is different. Thus in a tribe with the same names for the classes, but with the second system instead of the first, as the Burduna tribe of Western Australia, a man of the Banaka class may only marry a woman of the Kaimera class, but his choice is now restricted further: there are many Kaimera women of his own generation (approximately one-half) whom he may not marry. In these tribes a man may only marry a woman of one particular class and of his own generation, and of these he may only marry those who stand to him in one particular relation.

The logical result of the second kind of relationship system is to further divide each of the four classes into two sub-classes, so that the whole tribe is divided into eight parts. In some tribes this has taken place. In the North Arunta tribe, for instance, there are eight sub-classes, named Panunga, Uknaria, Bulthara, Appungerta, Purula, Ungalla, Kumara and Umbitchana. In this tribe the marriage law can be expressed by saying that a man of the Panunga sub-class may only marry a woman of the Purula sub-class of his own generation, and may not marry a woman of any of the other seven sub-classes. We must not be misled into thinking that there is any real difference in the marriage laws of tribes with four classes or with eight sub-classes. In each case the marriage is really regulated by relationship, and in all cases where the relationship system is of the second kind described above, the marriage rule is precisely the same whether there are four classes or eight sub-classes. Indeed, in many tribes with this same system of relationship and marriage, such as the Narrinyeri, there are no such named tribal divisions at all. The divisions (classes) exist, but the natives have no names for them. In many other tribes with the same form of marriage rule as the Arunta, such as the Dieri or the Wathi-wathi, though the four classes exist, they are not

named, but there are names for two divisions of the tribe, each division consisting of two classes. This is as though, taking our previous example, the two classes Banaka and Burong were joined together and one name given to the whole division formed of these two, while the classes Kamera and Paljeri joined together formed another named division. There are many other variations of custom in different tribes, but these should not disguise the fact that in all of them the general custom is the same, the only difference of real importance being that between the two kinds of relationship system, with the resulting differences in the regulation of marriage.

All over Australia betrothal is a common custom. The parents and friends of a boy look out for a suitable wife for him. The first step is to select for him a mother-in-law. There are, of course, a large number of women who stand to him in the relation of mother-in-law (all those whom he calls "father's sister" in the first system, or "mother's mother's brother's daughter" in the second). With all of these women he must have nothing to do. He must not speak to one of them nor look at her. This law is very carefully observed in all parts of Australia. The usual way of providing a man with a wife is by an arrangement whereby two women of the proper relationship are made each of them the *special* mother-in-law of the son of the other. This arrangement is often made before the two women have any children at all, and often before they are married, or in some tribes even before they are born. Thus before a man is born one of his "mothers-in-law" has already been selected as his *special* mother-in-law. If this woman should bear a daughter he is entitled to claim her as his wife. On the other hand, if he has a sister and his special mother-in-law has a son, he must give his sister to this man in exchange for the wife he receives. If the woman should have



[From "The Southern Tribes of Central Australia"]

[Reproduced by Messrs. Macmillan & Co.]

THE FIRE CEREMONY—WARRAMUNGA TRIBE

The men are dancing in front of a bough shelter in which other men are seated singing. The objects they are carrying are torches that are set on fire and used in a later part of the ceremony.

not one but several daughters, he becomes entitled to all of them, marrying them one after another as they reach the right age. If there are several daughters and he does not wish to marry them all, he may give up his claim, and if he has a younger brother the latter generally takes the women to whom the elder brother was entitled. Since there is always the possibility that a man's special mother-in-law may die or may have only sons, arrangements are made whereby he has a secondary right to the daughters of other women. Each man has a first right to the daughters of one or more women, and secondary or more remote claims to the daughters of a number of other women. The first arrangement is often made before the birth of the man himself, and sometimes before the birth of his prospective mother-in-law. Thus a man of the proper relationship may ask a woman to promise him her daughter, if she should have one, to be the mother-in-law of his son. The original arrangement is often altered from time to time by the persons concerned, and such matters

entail a great deal of discussion. By the time a man is about twenty or twenty-five some permanent arrangement has probably been reached, and he can point to one particular girl as his future wife. The girl may be only a year or two old, and he has to wait until she is old enough. Fourteen is not considered too early for a girl to be married. During the period that a man is waiting for the girl to grow up, he pays regular visits to her, taking with him suitable presents for her father. When the father and other relatives decide that the girl is old enough she is handed over to the man to whom she has been promised. In most



A DANCING LESSON

An old man instructing boys how to perform a corroboree. He is singing the song of the corroboree and beating time with boomerangs in his hands.

tribes there is no special ceremony. The girl or her female relatives build a shelter for the man, and in the evening the girl is brought to him, as he sits there, by her relatives.

In some cases a man is unable to obtain a wife in this, the regular, way, and is therefore compelled to remain a bachelor for a long time, or else to steal the wife of someone else. Also, it not infrequently happens that a woman does not care very much for her husband or for the man to whom she has been promised, and prefers some other man. As the result of these two causes, elopements are fairly common. The offence is just the same in the eyes of the natives whether a man runs off with the girl who has already been promised to, or with the actual wife of, another. Both are matters of "stealing." When such an elopement takes place the aggrieved man and his relatives and friends pursue the runaways. If they are caught at once the woman is generally given back to the man to whom she belongs of right, and is unmercifully beaten, while the man is obliged to stand up for the aggrieved husband to throw a certain number of spears at him. The spears are



From "The Arunta of Lake and Central Australia"

"The Messes Spinner and Teller"

A CORROBOREE ARUNTA TRIBE

The photograph shows one of the dances of the same corroboree as that on page 163. The shelter of boughs is used to conceal the performers while they are decorating themselves. They enter from here as each dance begins, and return thither as it ends. Some of the seated men are singing and beating time with boomerangs. Women are permitted to watch these dances, and in some cases to take part in them.



From "The Native Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

AN EAGLEHAWK CEREMONY—ARUNTA TRIBE

This is one of the ceremonies shown to young men when they are being initiated. It is connected with the cult of the eaglehawk, which is sacred to the members of one of the divisions of the tribe. The two performers represent two eaglehawks fighting over a piece of flesh.

thrown at the thigh and not at any vital part, and the culprit is generally given a shield with which to ward them off. In different tribes, however, and in different circumstances in the same tribe, the procedure varies. If the runaway couple manage to elude pursuit for some time, the man is often permitted to keep the woman, particularly if he is a good fighter or has powerful friends to support him. In any case, it is always the woman who gets the worst of it, for she is almost certain to come in for a good beating.

The procedure is quite different if a man runs away with a woman who, by the marriage rule of the tribe, is not one of those he may lawfully marry—that is, who is not of the proper relationship to him. In this case the offence is not only against an individual, but also against the law of the tribe. When a man runs away with a woman who is of the proper relationship to him (that is, whom he might lawfully marry) he is generally supported to some extent by his friends and relatives, who see to it that no serious harm befalls him. In the case of incest, however, his friends and relatives are bound to be against him. In many tribes the punishment is the death of both the offenders; or even if they escape, this they are separated and not allowed to live as man and wife. In some tribes the law is somewhat less strict, and if the runaways can keep out of sight sufficiently long, they may even be permitted to remain together as man and wife, though it is never forgotten that they have broken the tribal law.

It has been seen incidentally that polygamy is permitted in Australian tribes, one of the common forms being the case of a man who marries two or more sisters. As a rule, it is only the older men who have more than one wife, though a noted hunter may get several wives, as he is able to make large presents to the fathers of eligible damsels. In any case, the number of wives a man may have

is limited by his power to provide for them. The husband is expected to provide for his wives a sufficiency of animal food, while they obtain the vegetable food. If a man cannot provide meat for his wife, or wives, she or they are regarded by public opinion as being perfectly justified in leaving him for someone else who will look after them better. Besides his wife, a man has to provide meat for his father-in-law or fathers-in-law. There is no purchase price paid for the bride, as in some other countries, but both before and after his marriage a man has to make presents to the father of his wife, and if he is in the same camp, has to give a goodly share of all the game he catches. This is true to a certain extent not only of the actual father of the girl a man has married or expects to marry, but of all other men who stand in the same relationship. If a man is in the company of another who is the father of any of the women whom he might marry, and he has any food, he is obliged by the custom of the tribe to offer it to his father-in-law.

In Australian tribes wife-lending is a common practice, but it is regulated, like marriage, by relationship. A man may only lend his wife to another who stands to him in the relation of "brother"—that is, one of the men who might legitimately marry the woman in question. A married man who visits another camp without his wife often has a wife lent to him by one of his relatives in the camp where he is staying. Needless to say, it is expected that the favour will be returned if occasion should occur. In certain tribes near Lake Eyre this practice is regulated by



FIGURE 1. The Northern Territory of Australia.

The photograph is by Mrs. S. M. M. M. M. M. M.

A LIZARD CEREMONY—WARRAMUNGA TRIBE

This ceremony is connected with a kind of lizard. The front man is making a track on the ground which the other is supposed to be following. The decorated performer represents one of the mythical ancestors of the lizard people.

a curious custom. In these tribes, though each woman has one particular husband with whom she lives and who is the father of her children, there are a number of other men who exercise marital rights over her. This is simply a form of wife-lending, with the important difference that the husband has not the power to refuse to lend his wife to certain men, while these same men are in turn compelled by custom to lend their wives to him. Thus every married man has his own wife, and has also the right to borrow the wives of a certain number of other men.

Besides this regular wife-lending, which probably exists in either a regulated or an unregulated form in all Australian tribes, there is, in many tribes, a custom of temporarily exchanging wives in connection with some special ceremony. In these cases the exchange of wives, and the accompanying licence, is really a magical or religious custom, the exact meaning of which is still obscure.



Photo 167

MAN OF PRINCE OF WALES ISLAND

[Karl A. G.]

The man is holding in his hand a stick to which is attached a small object called a Waninga, which is one of the sacred objects of Australian tribes from North Queensland to West Australia.

or plant, nor kill it if it be an animal. Thus in these tribes a man who belonged to the emu division could neither kill nor eat an emu, though he might kill and eat the totem of any other division. It is only his own totem that is sacred to him, and not that of any other person. Even in the tribes where this rule does not exist, and where men may eat their own totem, they often speak of the totem as being their brother. A man of the kangaroo totem will say that the kangaroo is his brother.

The special relation between men and their totems is shown by a belief which exists in a large number of tribes, to the effect that the men have the power to make their own totem animal or plant increase in numbers, so that a kangaroo man can cause the kangaroos to multiply, a rain man can make rain, and so on. A kangaroo man cannot make rain, nor can a rain man do anything to increase the number of kangaroos. The members of each division control one part of nature, but have no

RELIGIOUS BELIEFS AND CUSTOMS

THE religion of the Australian aborigines is that known as totemism, which is found in different forms over nearly the whole of the continent. What is meant by totemism is that each tribe is divided into a number of groups of men and women, and each division has a special connection with some one or more kinds of natural object. These objects are in most cases animals and plants that are used for food. Thus one division of a tribe is specially connected with the emu, another with grass-seed and a third with rain. The animal or object with which it is connected is called the totem of the division. The nature of the connection between the persons and their totems is different in different parts of the continent, but we may say that in general the totem is sacred to all the men and women whose totem it is. In a few tribes, but not by any means in all, no one may eat his totem if it be an animal



CEREMONY FOR MAKING SNAKES URABUNNA TRIBE

The natives believe that this ceremony causes snakes which are used for food, to increase in numbers. The performer is the headman of the division of the tribe to which snakes are sacred, and he himself may not eat snakes. He is piercing the skin of his arm with a pointed bone. On his head is the sacred object known as a Wamirpa.

[The Messes Spencer and Gullen]

From "The Northern Tribes of Central Australia"



From "The Native Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

CEREMONY TO INCREASE GRUBS—ARUNTA TRIBE.

A ceremony for making the witchetty grubs—of which the natives are very fond—*increase in numbers*. One man is rubbing the stomach of another with a sacred stone that is supposed to represent an egg of the grub.

power over the rest. In one tribe of Western Australia, for example, it was said that a man of the fire totem did not need fire or matches to light his pipe; being a fire man, he had a magical control over fire, and could obtain it by magical means. In some tribes it is believed that a man can turn himself into his totem, if that be an animal; a snake man can turn himself into a snake whenever he wishes. A totem animal would never injure one of its human relatives; a snake man would never be bitten by a snake. The totem is not in any sense worshipped, although we shall see that in some tribes there is an organized totemic ritual.

In most tribes the totemic divisions are what are known as clans—that is, each division consists of a number of persons who regard themselves as being nearly related to each other by blood. In these tribes membership of a totemic group is determined by inheritance. In the eastern parts of Australia a child belongs to the clan of his mother, and not to that of his father, and therefore has the same totem or totems as his mother. In some other tribes in different parts the child belongs to the clan of his father and inherits the father's totem. There are other tribes, of which the Arunta is the best-known example, in which the totem is not inherited. In the Arunta tribe each totem has a certain spot that is specially connected with it. When a child is born its totem is that one connected with the spot near which the child is supposed to have been conceived by the mother. Thus if a woman thinks that her child was conceived near a certain tree or rock connected with the emu totem, then the totem of the child is the emu no matter what may be the totems of the father and the mother.

Totemic observances are much more elaborate in some tribes than in others, the most highly-developed system of customs being found in the centre of the continent. In these tribes we find beliefs in a sort of supernatural beings who lived in the times long ago, before there were any blackfellows, and who are called by Messrs. Spencer and Gillen "totemic ancestors." These ancestors are supposed to have had all sorts of marvellous powers and to partake of the

nature both of men and also of animals; thus the ancestor of a lizard totemic group is partly human, partly lizard-like. These totemic ancestors will be referred to later.

It has been said that in many tribes there is a belief that the men of a totemic group can cause their particular totem or totems to become more plentiful. Over a large part of the continent there are special ceremonies which are performed for this purpose; each totemic group has a certain spot which may be spoken of as the totem centre, and which is generally in a district where the totemic animal or plant is more plentiful than elsewhere. Thus for a kangaroo totem group there is a certain

spot which is specially connected with kangaroos. At times the men of the group perform a ceremony at this spot, for the purpose, as they say, of making the kangaroos more plentiful. In the same way the men of the division of which a species of snake is the totem are supposed to have the power to make the snakes increase in number, which they do by means of the ceremony illustrated. The headman of the totemic group is decorated with red and yellow ochre, and on his head he wears a *waniga*, which is a sacred symbolic object that will be described later. Kneeling on the ground, he extends his arms at full length, holding in each hand a sharpened bone about six inches in length. A man kneeling on his right takes the bone out of that hand and pinches up the skin of the arm, while the performer with his left hand thrusts the bone through the skin. Then another man on the left lifts up the skin of that arm, and the performer thrusts the second bone through it. Holding his arms extended, he sings a song or charm, the words of which do not seem to have any meaning, and then withdraws the bones and the ceremony is over. After the ceremony, and when the snakes have become plentiful, the men who do not belong to the snake group kill some of the snakes and bring them in



From

The Native Tribes of Central Australia

CEREMONY TO INCREASE GRUBS

This is one of the spots sacred to the witchetty grub. The men of the witchetty grub division of the tribe assemble here and chant invocations to the insect to lay eggs. The drawings on the rock are regarded as sacred.



From

The Native Tribes of Central Australia

STONE CONTAINING SPIRIT-CHILDREN

The stone is believed by the natives to contain the spirits of children. By visiting the stone a woman becomes pregnant. A man can cause his wife to be with child by tying his girdle round the stone.

to the old man, saying: "See, here are snakes." The old man takes some fat from one of the snakes and rubs it on his arms, and then says, "You eat, all of you," meaning that he has caused the snakes to become plentiful so that the tribe may have plenty to eat.

In the tribes where these ceremonies are found each totemic group has its own ceremony. The totems are mostly species of animals and plants that are used for food, such as emus, kangaroos, opossums, grass-seed, etc. In many tribes there is also a rain totem group, the men of which perform the ceremony for making rain. Other totems of the same kind are hot weather and cold weather.



Figure 1. The Arunta. Totem of Cat of Australia. (The figure is a cat. Moss - Macquillan de C.)

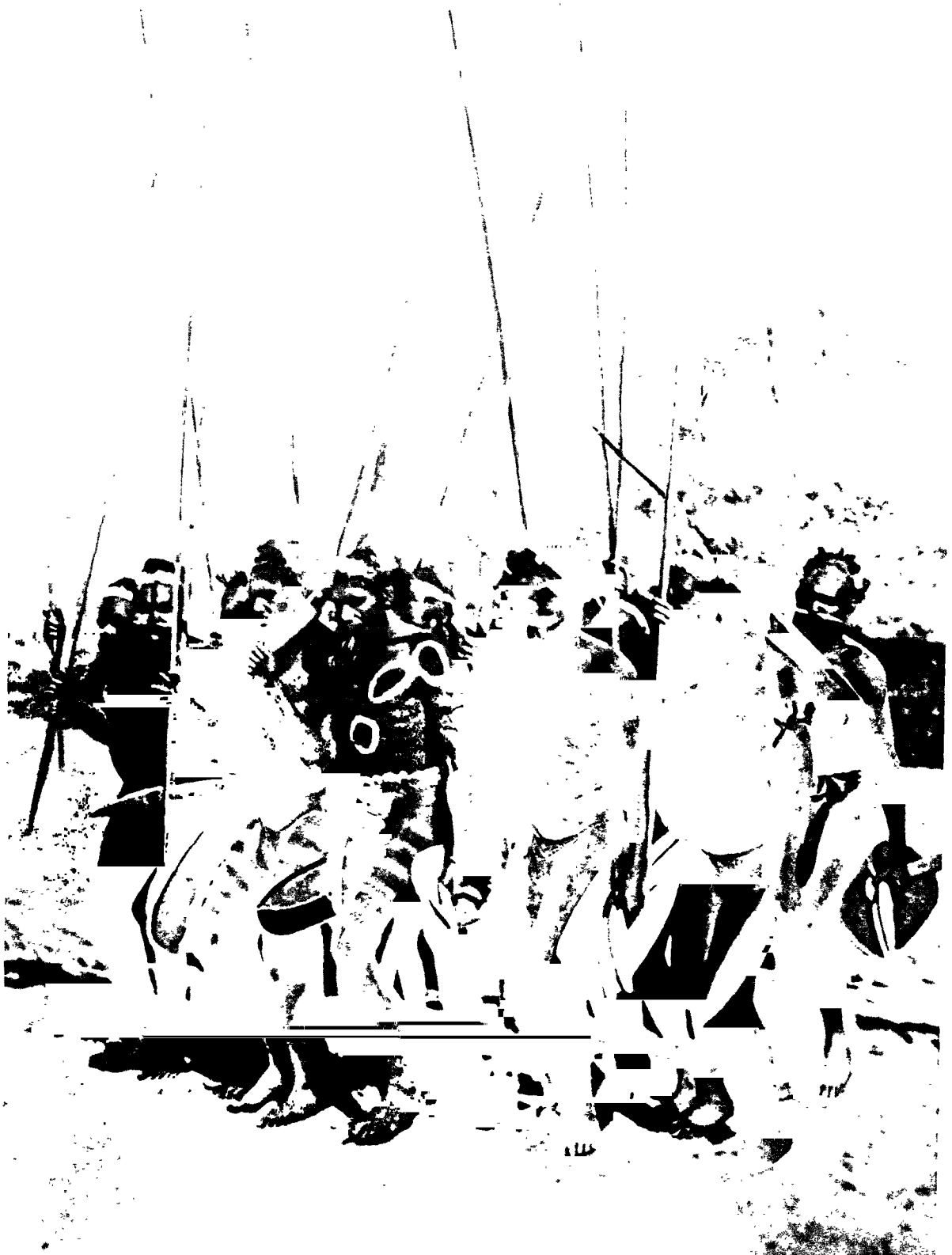
A WILD-CAT CEREMONY ARUNTA TRIBE

A ceremony connected with the cult of the wild-cat, the performer representing one of the mythical ancestors of the wild-cat division of the tribe

To make cold weather in one of the West Australian tribes the men of the totem decorate themselves, erect a wind-screen or shelter of boughs and light a big fire. They sit within the shelter before the fire, pretending that they are cold, and shivering. They believe that after this ceremony the weather is sure to get cooler. A totem that is found in many tribes is the baby totem. The men of this group are supposed to have the power to increase the birth-rate, which they do by means of a ceremony of the same kind as those of other totems.

Ceremonies of the kind described above are found only in the western and central parts of the continent. They are distinguished from all other ceremonies by the fact that each can only be performed at a certain place which is specially connected with the totem, and only the members of the totem group can take part in them. There are ceremonies of another kind which are, in some tribes, connected with the totems, and which seem to be found in all Australian tribes. In describing the customs relating to the period

of youth it was stated that during the initiation ceremonies the older men perform a number of sacred ceremonies which are shown to the boys and explained to them. These ceremonies differ from tribe to tribe but possess a certain number of features in common. The most detailed information we have about them is given by Messrs. Spencer and Gillen, and refers to the tribes of Central Australia. All these tribes believe in what are called "totemic ancestors." These ancestors lived before the blackfells first came into existence. Each of them partakes both of human and of animal or vegetable nature; thus the eaglehawk ancestor possesses the attributes both of human beings and of the eaglehawk. Each totemic group is supposed to have had either one or several ancestors, and each of them has a name that is known to the initiated men. In some tribes it is



From "The Northern Tribes of North America"

By Mr. S. C. ...

AN AVENGING EXPEDITION

The men are dancing just before leaving to take vengeance on another group of natives for the death of a relative. Whenever a death occurs it is believed to be due to magic, and it is the duty of the relatives to avenge it, but in the majority of cases bloodshed is avoided.



From "The Northern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

POINTING A MAGICAL BONE—ARUNTA TRIBE.

The natives believe that if a magical bone is pointed in the direction of a person whom it is wished to injure he will sicken and die. Any native can use the bone if he possesses one, but to be successful it must be done with all sorts of special precautions, and of course it is done secretly.

believed that these ancestors, as they travelled over the country of the tribe, left in certain spots numbers of spirit-children. These spirits enter into women and so become born as men and women. In other tribes it is believed that the ancestors themselves become reincarnated. The spirit of the ancestor enters a woman and is born, and the child is thus the ancestor himself come back to life. After death the spirit returns to the sacred stone or tree with which it is connected and waits there until it is reincarnated once more. Every member of the tribe is therefore a reincarnation of one of the ancestors.

In the tribes of the centre of the continent the natives perform ceremonies which are connected with these totemic ancestors. In each case the performer is supposed to represent one of the ancestors. Thus in the photograph on page 169 the decorated performer represents one of the ancestors of a lizard totem group of the Warramunga tribe. In that on page 156 one of the performers represents an ancestor of the sun totem people, and the other an ancestor of the *Hakea* flower people. In the photograph on page 174 the performer represents an ancestor of the wild-cat totemic group.

If the natives are asked the meaning of the details of these ceremonies, the usual answer is that they were performed so by the ancestors themselves. This is for them a sufficient explanation.

In the Warramunga tribe, the totem of one of the divisions of the tribe is a mythical serpent called Wollunqua. This serpent is believed to be so big that if it were to stand up on its tail its head would reach far away into the heavens. It lives now in a large water-hole in a lonely valley, and there is always a fear that it may take it into its head to come out of its hiding-place and do some damage. It has already been known, the natives say, to destroy a number of them, though on one

occasion, when attacked, the men were able to drive it away. A huge serpent that lives in water-holes and which can come out and kill men and women is believed in by many tribes from the west coast as far as Queensland. In some tribes it is identified with the rainbow and is under the control of the men of the rain totem.

For another of the Wollunqua ceremonies a long mound of earth was made, and on this was drawn the figure of a snake. When this had been made, the men of the Wollunqua totem walked round it, and one of them, with a bough in his hand, stroked the base of the mound (see illustration on page 164). They then spent the greater part of a night singing and dancing around the mound. In the morning, at about four o'clock, the singing came to an end, and the men attacked the mound with spears, boomerangs and clubs, and hacked it to pieces, till all that remained was a heap of sandy earth. The purpose of this ceremony seems to be to prevent the Wollunqua from leaving the water-hole in which it lives.

The above brief descriptions give some idea of the nature of the sacred ceremonies of the tribes of the centre of Australia. In other parts, ceremonies of a somewhat similar nature are performed. In the tribes of the east of Australia there is not the same system of beliefs in totemic ancestors as in the centre, and therefore the meaning of the ceremonies is different. In all cases the real meaning of the performances is that they are myths put into action instead of into words. Where the myths of the tribe relate to totemic ancestors, such as those described above, there the ceremonies consist of doing what the ancestors themselves are supposed to have done. In other tribes, instead of myths about ancestors, we have stories about animals, and these are represented



KILLING BY MAGIC

Instead of a bone a magical stick may be used, similar to the two shown on page 171. A charm is sung over the stick as it is being made, and it is thus endowed with evil magic. This magic goes into the man at whom it is pointed and makes him ill.

in ceremonies in which the men imitate the actions of the animals, or in which they perform around a drawing. What is common to all the ceremonies of this kind is that they are sacred, and may therefore not be seen by women or children. We have seen that a large part of the education of the youth, his initiation into manhood, consists of showing him some of them. Thus the myths are not simply told him, but each of them is enacted before him.

Besides the ceremonies for increasing the totems, and those which embody the sacred myths, there are a number of other ceremonies in different tribes, which differ from both these kinds. As an example of these we may refer to the Fire Ceremony of the Warramunga tribe, as described by Messrs. Spencer and Gillen. This ceremony is said to have for its object to put an end to all quarrels between those taking part in it. The ceremony began one evening with a scene that is thus described. The men were assembled round a number of small fires about two hundred yards away



From "The Northern Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

A "KURDAITCHA" CREEPING UP TO AN ENEMY

The "Kurdaitcha" is supposed to be endowed with special magical powers. He wears slippers of emu feathers matted together with human blood, and is decorated with bird's down. He must have the joint of either small toe dislocated before he may put on the slippers.

from the women's camp. "Every now and then two or three of them would suddenly jump up, and, flourishing spears, shields and boomerangs, would rush madly around, yelling at the top of their voices, and executing the most grotesque movements, much to the amusement of the others. Then some one would make a sneering remark, or deliberately insult another man, or steal off with a weapon belonging to some other man, and hide it in the scrub. Younger men would snatch food away from older men—a most unheard-of thing under ordinary circumstances—and run off with it. Whatever happened seemed to be regarded by everybody as a subject for merriment, and, time after time, with a sudden yell a man would spring up from the ground, followed immediately by others, and then they would dance first to one side and then to the other, evidently intent, judging by their actions upon making themselves as grotesque as possible. At the same time the women and children were taking their part in the ceremony. The men continually shouted out to the women, who in reply came out from their bough shelters, dancing and singing in the light of fires,

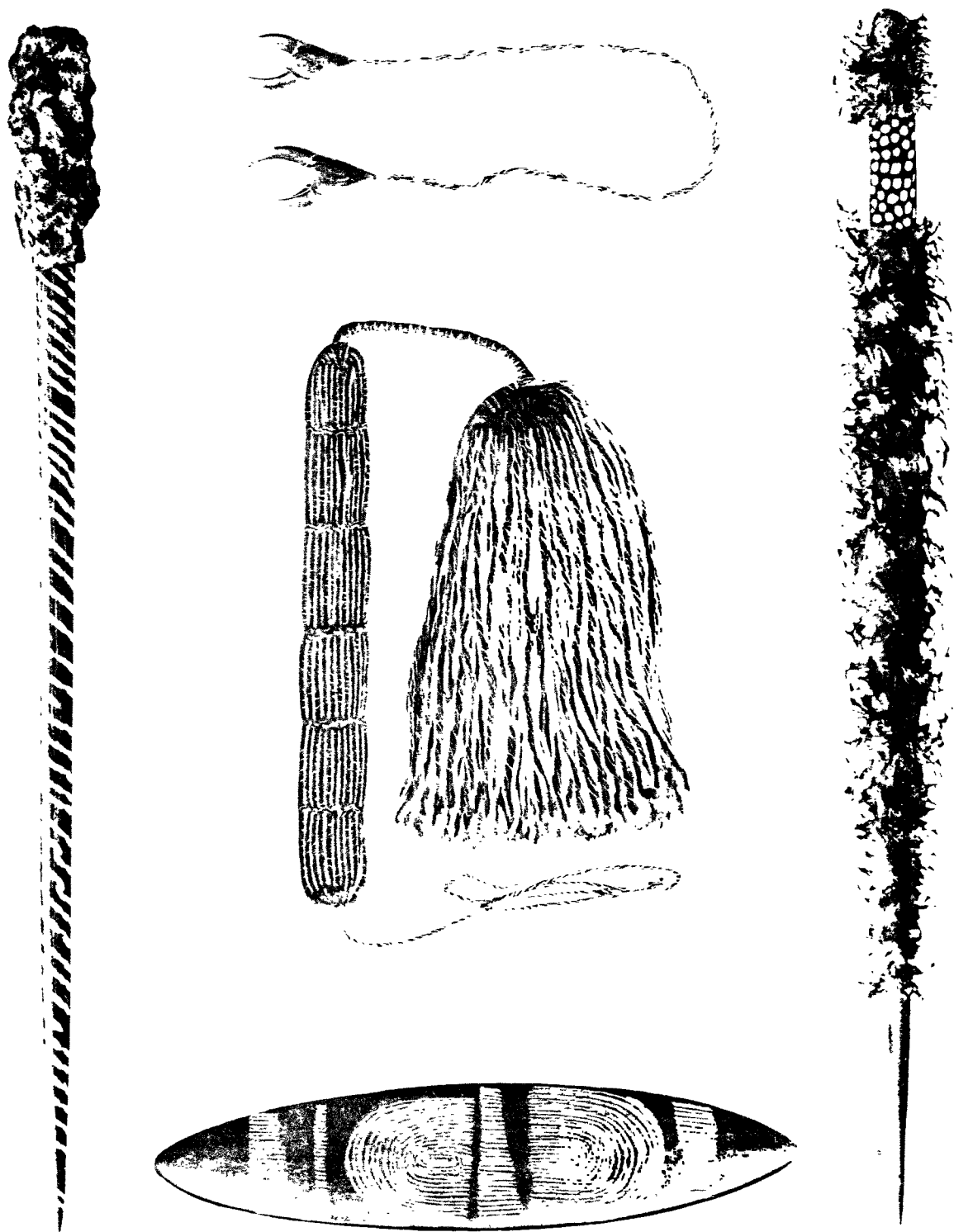


FIGURE 1. The Northern Tribes of Central Australia.

[The Museum of the Smithsonian Institution]

The plate shows two forms of magical pointing-bones or sticks, an ornament of eaglehawk's claws, worn round the neck, a neck-band and tassel as worn by men, and a sacred *Coninza*, which is a symbolic object of great importance in the religious beliefs of the Australian aborigines.

which were now burning brightly at various spots in and about the camps. This went on till midnight, and then the women and children retired to their camps, and the men lay down around their fires."

At sunrise the next morning, the men decorated themselves with yellow ochre and performed a sort of dance (see illustration on page 162). Holding their hands at the back of their heads and swaying their bodies from side to side, they danced towards the camp where the women were collected waiting for them, advancing now on their feet and now on their knees. When they were close to the women they suddenly wheeled round and ran back to their camp. After this, all



By the courts, no 7

TWO WOMEN FIGHTING.

[W. F. Roth, F.R.C.S.]

Women, like men, settle their differences by fighting, and such fights are not uncommon, though quarrels are more often confined to the exchange of angry words. In parts of North Queensland the women fight with sticks, each taking it in turn to hit the other on the head until one or the other has had enough.

the men, except a few old ones, left the camp and went into the scrub, where they remained for a week, while the women went off in another direction. It is an essential part of the ceremony that the younger men should see nothing of the women during this time.

When the men returned from the bush, the preparations for the actual fire ceremony began. A number of huge torches, called *cammanmuri*, were made by tying leafy twigs to saplings about fifteen feet in length. A pole about twenty feet in length, covered with red ochre and with a bunch of green twigs on the top, was erected at a spot midway between the men's camp and the women's camp. A few days were spent in a number of preliminary ceremonies, of which one is a dance by the women in front of the pole, as shown on page 158. Another is that in which men, carrying the torches, dance in front of a shelter of boughs in which other

men are seated singing (see illustration on page 165). The actual fire ceremony took place at night. After some preliminaries that are too long to describe, twelve men, who were to be the actual performers, daubed themselves over from head to foot with red mud, and then on the top of this smeared themselves with a thick coat of white pipe-clay.

"When all was ready, each of the twelve men was handed one of the *wanmannirri* (torches), fires were made, and the ends of the poles were thrust into them until they were well alight. The performance opened with one of the men charging full tilt, holding his *wanmannirri* like a bayonet, and driving the blazing end into the midst of a group of natives, in the centre of which stood a man with whom, a year before, he had had a serious quarrel. Warded off with clubs and spear-throwers, the torch glanced upwards. This was the signal for the commencement of a general *mélée*. Every *wanmannirri* was blazing brilliantly, the men were leaping and prancing about, yelling wildly all the time, the burning torches continually came crashing down upon the heads and bodies of the men, scattering lighted embers all around, until the air was full of falling sparks, and the weird whitened bodies of the combatants were alight with burning twigs and leaves. The smoke, the blazing torches, the showers of sparks falling in all directions and the mass of dancing, yelling men with their bodies grotesquely bedaubed, formed altogether a genuinely wild and savage scene of which it is impossible to convey any adequate idea in words. To one side stood the women, wailing and burning themselves with lighted twigs, under the impression, so they said, that by doing this they would prevent the men from seriously hurting themselves. At length the *wanmannirri* were dashed upon the ground, and their fires extinguished, and then, for a time, there was comparative quiet." Later on, the same night, the torches were again lighted and waved about and dashed upon the ground until every twig was burned.

In describing the ceremonies of the Australian aborigines, mention has several times been made of sacred objects. In a large number of tribes the bull-roarer is sacred. This is an instrument made of a thin oval-shaped piece of wood, at one end of which a hole is bored and a string attached. When



In the collection.

W. J. Roth, F.R.S.

A CHARM NORTH QUEENSLAND

This charm for driving away mosquitoes is made of grass in the semblance of a human being, but with an enormous nose. When the mosquitoes are very troublesome one of these figures is made and burnt.



Photo. by

J. W. S. K. K. K.

WAR DANCE KIMBERLEY DISTRICT

The warriors mostly carry shields and boomerangs, though one or two have spears. Such a dance takes place when two different bodies of natives meet, and precedes the speck combats, of which one is shown in the next photograph.

it is swung round by means of the string, it produces a humming or buzzing noise. It is, in fact, simply a form of the toy that is well known to English school-boys. In Australia the women and children are never permitted to see these objects. They are taught to believe that the sound which they hear in the bush when sacred ceremonies are being performed, is the voice of a supernatural being. Only the initiated men know that it is made by bull-roarers swung by some of the performers.

One of the most important moments of the initiation of a youth is when, for the first time, a bull-roarer is shown to him and its use explained. Whenever the women hear the sound, it is a sign for them to keep in their camp. It thus serves the purpose of keeping away women who might accidentally stumble on the spot where the men were performing their sacred rites. In



COMBAT, OR DUEL—KIMBERLEY DISTRICT

Two men who have a grievance against each other settle it by a duel, the friends of both standing by to see that neither combatant is killed.

many tribes objects of wood and stone are made of the same shape as the bull-roarer, but without the hole in the end for the string. These instruments are generally called in ethnological literature *churinga*, from a word of the Arunta tribe that means "sacred." Like the bull-roarer, they also are sacred and may not be seen by women or uninitiated men. These *churinga*, like the one shown on page 179—are often ornamented with designs engraved on them by means of a tooth or a pointed stone. In the tribes of Central and Western Australia large *churinga* are often used in the sacred ceremonies. (See illustrations on pages 154 and 168.)

In the Arunta tribe the customs connected with *churinga* are very highly developed. Each man, woman or child has a *churinga* that is specially associated with him. The women and children are, of course, not allowed to see even their own. All the *churinga* belonging to a single totemic group are kept in a special place, which itself is sacred. Thus if a kangaroo, when followed by a hunter, were to approach one of these store-places, the hunter would not follow it or kill it. These objects are most carefully treasured by the natives, who regard them

as their most precious possessions. During the sacred ceremonies they are brought out and looked at and handled, and at such times the natives speak only in whispers and maintain the most solemn demeanour. A totemic group will sometimes, as a great compliment, lend its *churinga* to another group. When they are returned to the owners there are many solemn ceremonies, as shown on page 158.

Another sacred object that has been referred to several times is the *wanina*. In its simplest form this consists of two sticks tied together in the middle to form a cross, on which is wound string of hair or fur to make a web. A small *wanina* of this kind is shown in the illustration on page 170, where it is attached to a stick that the man holds in his hand. Another example may be seen on page 171 worn on the head of the old man performing a totemic



From "The Northern Tribes of Central Australia."

[By permission of Messrs. Macmillan & Co.]

RETURN OF AN AVENGING PARTY

The women are testing the shields of those who have taken part in the actual killing. If the shield rings hollow the owner is under some evil influence and will die.

ceremony, the ends of the sticks being in this case ornamented with feathers. In Western Australia are to be found much more complicated forms of the same object, as in the illustration on page 160, which shows a *wanina* used as a head-dress in the sacred ceremonies of the Ingarda tribe. In this case there are five small *wanina* as components of the whole. Like the bull-roarer and *churinga*, the *wanina* may never be seen by women or children. The meaning of the object is very obscure. In some ceremonies the natives say that the *wanina* represents the totem with which the ceremony is connected, so that on one occasion it may represent a rat, and on another a precisely similar one may represent a snake. In Western Australia the *wanina* may be regarded as playing a similar part to the masks that are used in Melanesia and other countries. In Australia masks are only used by the tribes in the extreme north of Queensland, and it is probable that their use has been learned from the natives of New Guinea, with whom there is a certain amount of communication across Torres Straits.



Is seen seen at Messas, Alameda, C. R.

INDIAN WOMEN DANCING WITH HUMAN HEADS

A group of indigenous women, dressed in traditional beaded attire, are seen dancing in a line. They are holding human heads, which are part of a ritual dance. The background shows a thatched roof of a building.

MAGIC AND SORCERY

THE life of the Australian aborigines is profoundly affected by their belief in the power of magic or sorcery. If a man falls ill it is believed that someone has made him ill by sorcery; if he dies the sorcerer must be discovered and killed; if a spear thrown in a fight wounds or kills the man at whom it is thrown it is because magic had been put into it; if a spear aimed at a kangaroo misses its aim it is because there is some magical influence at work; and so on with almost all the events of everyday life. In some of the tribes of Western Australia there are little magical songs or spells that the men and women sing when they are engaged on any task; thus, as a man carves the barbs on a



From *The Northern Tribes of Central Australia* 2

[Illustration of Messrs. Macmillan & Co.]

VISITING CEREMONY - ARUNTA TRIBE

When one party of natives visits those of another part of the country they are received with a certain amount of formality. There are generally a number of disputes to be settled between individuals on each side, and these must be fought out before the visitors can be received into the camp. The visiting party is here shown approaching the camp at which they are expected.

spear he sings a song to make the barbs strong so that they will not break, he has another song for making a spear-thrower, and so on.

The Australian natives do not believe in any natural causes of sickness or death. Whenever a man or woman falls sick or dies, it is believed that this is the effect of evil magic sent by some person with a grudge against the sufferer. There are many ways in which illness and death may be produced by magical means. The commonest of all is that known as "pointing." In some tribes only magicians can produce illness in this way, but in other tribes any man can do so if he has the necessary apparatus. There are many different forms of the instrument, but in all cases the essential part is a piece of bone or stick, pointed at one end, possessing evil magic (see illustration on page 177). As the operator points the stick he mutters curses, such as, "May your heart be rent asunder"; "May your backbone be split open and your ribs torn asunder." This evil magic is put into the stick or bone as it is being made, sometimes by a magical song chanted over it. Just as the form of the implement varies, so does the method of using it, the essential being that the stick or bone shall be pointed in the direction of the person to be injured. Of course, the

man who is using the pointing-bone is careful that his victim shall be ignorant of his evil intentions. One special pointing apparatus consists of a long strand of string of human hair to which are attached at one end five small pointing-bones, and at the other end one pointing-bone and a pair of eaglehawk claws, fastened to a lump of resin (see illustration on page 176). The front man holds the pointing-bones and the man behind the eaglehawk claws. The former points and jerks the bones in the direction of the person he wishes to injure. The evil magic goes in the direction in which he points and goes inside the person for whom it is intended, who falls ill with great pain in his inside, due to the eaglehawk claws, which are supposed to grip and lacerate his internal organs.

There is one singular custom amongst Australian tribes, concerning which it is difficult to separate, in the accounts the natives give of it, what is truth from what is fiction. They seem to believe that certain men have the power to kill a man or woman and then to bring the victim back to life, so that,



From "The Northern Tribes of Central Australia."

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AVENGING EXPEDITION

The men who are setting out on an expedition to revenge the death of a relative are dancing round the spears which are to be used. Each man has a spear-thrower in his hand.

while he or she may live for a few days, death will eventually ensue. A man who possesses this power may act on his own behalf against someone towards whom he bears a grudge, or he may be selected to act on behalf of a party of men, in which case he becomes a sort of executioner, carrying out a death penalty decided on by the old men. In the Arunta tribe such a man, who is called *Kurdaitcha*, rubs himself over with charcoal and decorates his body and face with lines of white down; he puts on his feet shoes made of emu feathers matted together with blood, which are supposed to possess some magical efficacy; he carries a shield and spear and also one or two of the sacred objects known as *churinga*. (See illustration on page 178.)

Although the feather shoes are only used in the central parts of Australia, there are somewhat similar beliefs in many other tribes. The details of the beliefs vary, and of course the name, but nearly everywhere there seems to be a belief in the same peculiar power possessed by certain men. It is probable that there really is a custom in all these tribes of secretly killing obnoxious individuals,



MOURNING CUSTOM

The two widows of a man who has recently died are here shown. They have cut off their hair and daubed themselves with clay, and have built for themselves a shelter of boughs away from the main camp. In the photograph is shown a digging-stick, with the pointed end of which the women cut open their scalps as a sign of their sorrow. These women are forbidden to speak again until the conclusion of the mourning ceremonies, which do not take place till many months after the death.



From "The Northern Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

DEATH SCENE—WARRAMUNGA TRIBE

The men are lying upon and sitting around the dying man. The women are wailing loudly and beckoning towards some men who are running up, cutting themselves with stone knives. The decorated men have just been performing a totemic ceremony.

though it is difficult to find out exactly how the killing is done. It is quite likely that this is different in different tribes. In one part the natives say that the victim is rendered unconscious by a blow on the head, and his side cut open and the kidney fat removed. The wound is plugged with grass, and the man recovers consciousness, but dies in a few days. In parts of Western Australia a more ingenious method is in use. The murderer (or executioner) creeps upon his victim while he is asleep, lightly pinches his nostrils so as to make him open his mouth, and immediately fills his mouth with sand. Having thus gagged him, he draws him a little way into the bush, seizes his head and twists it sharply round with a peculiar knack in such a way as to dislocate the cervical vertebrae, and immediately twists it back to its normal position. It is said that a man who has undergone this operation lives for a few days in a dazed condition, but eventually dies.

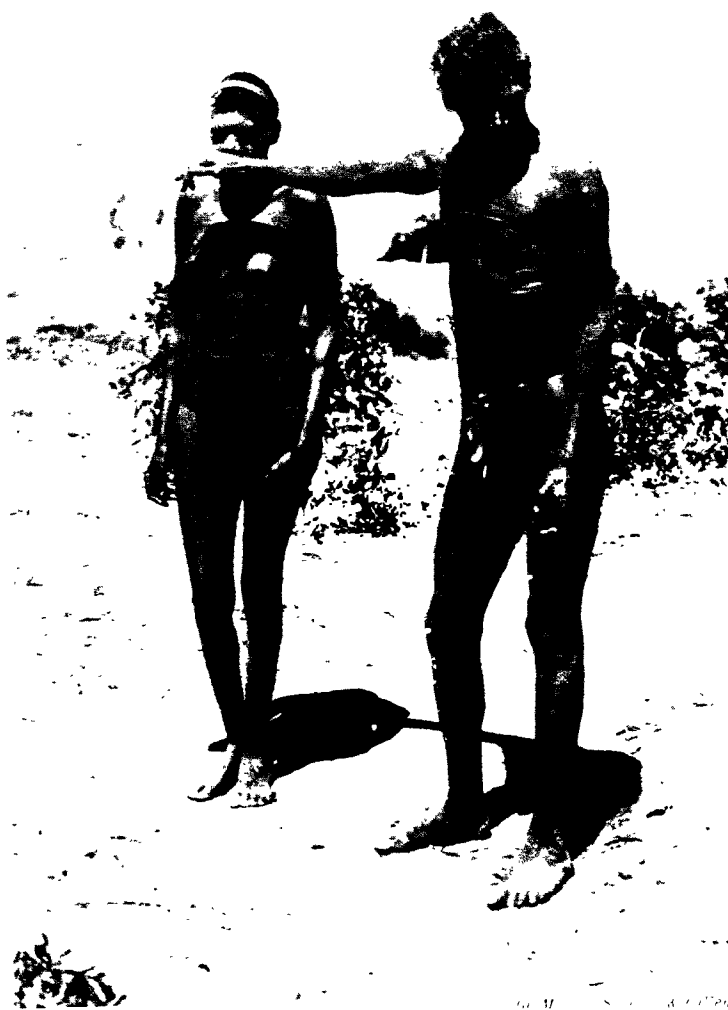
CUSTOMS RELATING TO WAR, VENGEANCE AND JUSTICE

It is often imagined that all savages live in a condition of almost constant warfare. In Australia this is so far contrary to the truth that we may say that here what may properly be called war is of rare occurrence. It is true that a blackfellow regards every stranger—that is every blackfellow who lives beyond a certain radius from his own country—as an enemy, and if he met such a one would kill him if opportunity allowed. But as the natives keep to their own country, or only leave it to visit those they know to be friends, such encounters between strangers do not often occur. There is no such thing as the conquest of territory. Each local group occupies its own country, and it would never occur to the native mind to try and seize the country of their neighbours.

In many tribes there is a custom of avenging the death of relatives. When a man or woman dies, it is supposed that the death has been caused by magic. The relatives, often with the help of

a medicine-man, find out by various methods of divination who the individual was who sent the evil magic. In some cases the individual cannot be determined, and in other cases it is for some reason not considered advisable to kill the guilty man openly. In such cases revenge is sought by means of magic. At other times, however, an avenging expedition is organized. The illustration on page 175 shows such a party setting out from their camp to avenge the death of a relative, and that on page 186 shows them dancing round the spears which are to be used. The party travels to the neighbourhood where they expect to find the man against whom their vengeance is directed. In some cases they approach the camp of their victim secretly and rush in and spear the man they are seeking. The other occupants of the camp would offer no resistance at the time, though they might themselves organize a similar party in return. In other cases the avenging party approaches the camp openly, and the old men come out to meet them. The visitors explain what they have come for, and those of the other camp endeavour to make friends with them and dissuade them from carrying out their purpose. If they cannot do this they agree that the avengers shall kill either the particular man against whom they have come out or one of his relatives. In some cases it is agreed that a man who, for some reason, is unpopular shall be handed over to the avenging party to be killed. Thus, in one case reported by Messrs. Spencer and Gillen, the old men of the camp agreed to hand over to the avengers three men, two of whom had committed incest by marrying women who were not of the right relation to them, while the third was very quarrelsome and addicted to magic. In this way the avengers were satisfied, and the others lost only men who were not much esteemed.

In many tribes there are meetings of different local groups at which all disputes are settled. In parts of Queensland such meetings take place at regular and frequent intervals. In most tribes they happen less frequently, and generally when something important—such as an initiation or other ceremony—is about. At such a meeting everything is regulated by strict custom, and the old men see to it that the customs are observed. If two men of different parties have a grievance against each other it may be settled by a duel. In some tribes the duel is fought with boomerangs, as shown in the illustration on page 183, each man throwing one or more boomerangs at



MOURNING CUSTOM

For some months after a death some of the female relatives of the deceased are under a ban of silence. To remove this ban after the time has expired they bring to some of the male relatives a present of food and the woman bites the finger of each of the men.

the other, and each defending himself with a shield. In other tribes spears are used and are also warded off with shields. In some tribes, again, the usual weapons are clubs used at close quarters, and in others each man is armed with a stone knife, with which he cuts the other man's back until one or other gives in, or until their friends separate the combatants. Besides duels, there are also ordeals. If one man has in some way injured another, as, for instance, if he has stolen the man's wife, he is compelled by custom to undergo an ordeal punishment. In tribes using spears he must stand up, in some cases with and in others without a shield, while the other throws at him a certain number of spears. Where the man is allowed a shield, he generally manages to ward off all the spears and thus escapes uninjured. Even when no shield is allowed, he is generally able to dodge



From "The Northern Tribes of Central Australia,"

[By permission of Messrs. Macmillan & Co.]

BURIAL CUSTOM—WARRAMUNGA TRIBE

The body of a dead man or woman is placed on a platform in a tree. After some months the bones are taken down from the tree. The men are here raking the bones together into a piece of bark; they do not touch them with their hands.

the spears. In some cases it is decided that the offence must be punished by a wound, and the offender holds out his thigh while his accuser thrusts a barbed spear into it. In tribes where the boomerang is used for fighting the accused man may have to stand up while the other throws at him a certain number of boomerangs. In all these duels and ordeals care is taken that no one is killed. If a death were to occur it would be liable to be avenged by the relatives.

Women as well as men settle their quarrels by fighting. The common weapon of women all over the continent is the pointed stick that they use for digging up roots and burrowing animals. With these sticks used as two-handed clubs they are quite capable fighters. In certain tribes of Queensland only one digging-stick is used, each woman taking it in turn to hit the other on the head until one or other has had enough, or they are separated by their friends. (See illustration on page 180.)



From "The Northern Tribes of Central Australia."

[Dr. M. S. S. S. and L. G. L.]

BURIAL CUSTOM - WARRAMUNGA TRIBE

At sunrise, a few days after a burial, some of the relatives visit the tree in which the body is placed in order to discover by examining the corpse who it was that sent the magic from which the man is supposed to have died. The spirit of the murderer is supposed to visit the grave, and to leave behind traces by which the murderer can be identified.



From "The Northern Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

BURIAL CUSTOM--WARRAMUNGA TRIBE.

After the bones have been recovered, as shown on page 190, the skull is smashed to bits and all the remains except one arm-bone are buried in an ant-hill from which the top has been removed, and the top is then replaced.

BURIAL CUSTOMS

THE burial customs of the Australian natives vary from tribe to tribe, and it is impossible in a short space to describe them at all fully. The chief methods of disposing of the corpse among the different tribes are: (1), by burying it in the ground; (2), by placing it on a raised platform of boughs or in a tree; (3), by preserving it, generally by means of smoke; (4), by cremation, and (5), by eating it. We may take the last method first. Cannibalism, in one form or another, was probably universal in Australia until it was put a stop to by the whites. Even now it is of course practised by the tribes that are not under white influence, and there still occur cases in which it takes place amongst the blackfellows living within the area of white settlement. It is important to distinguish two different kinds of cannibalism. There is, in many tribes, a custom by which, when a man or woman is killed or dies, the body, or parts of it, are eaten by the relatives. Thus in parts of Queensland when a native was killed in a fight he was cooked and eaten by his near relatives, the skin being dried and preserved, and this was considered the most honourable form of burial that a man could have. In many other tribes, while the whole body is not eaten, each of the near relatives eats a small portion of the fat or the flesh of the dead man or woman. A different form of cannibalism is that when the body of a slain enemy is eaten. In this case it is those who kill a man or woman who eat the body, and not the relatives and friends of the deceased.

In a few tribes the body of a dead person is not buried, but is kept by the relatives and carried about with them for some months or even years, being generally smoke-dried in order to preserve it from decay. After a time it is either buried or put away in a hollow tree. In other parts, while the body is buried, some part of it is kept. Thus in parts of Western Australia and of Victoria the

bones of the leg or arm are extracted and kept. In Queensland, when the body is eaten, the skin is dried and treasured by the relatives. In the Kurnai tribe the hand of a corpse was often cut off and dried and was worn round the neck. It was believed that if an enemy was approaching the wearer of such a dead hand it would pinch him, and if then held up and questioned would indicate the direction from which the enemy was coming.

The custom of tree-burial is most common in the tribes of the north and north-west of the continent. After the flesh has decayed there is generally a second burial. In the Kimberley District of Western Australia there are caves in which the bones are placed when they are taken from the tree. The illustrations on page 195 show one of these caves, and the bones are plainly visible. The wall of the cave is decorated with remarkable paintings consisting of a row of figures. In each case the head is surrounded with a sort of halo, which may, perhaps, represent a *waringa*. Further, none of the figures has a mouth. The lines and dots on the body and limbs probably represent the down with which the performers of sacred ceremonies decorate themselves. There is good reason to think that the paintings represent supernatural beings of the same kind that are represented by the decorated performers in sacred ceremonies, and similar in some respects to the totemic ancestors believed in by the central tribes.

The burial customs of one tribe, the Warramunga, have been described in detail by Messrs. Spencer and Gillen. A brief account of these will be of more interest than any attempt to refer to all the many different customs that are found in different parts of the continent. Messrs. Spencer and Gillen describe how some hours before a man whose death they witnessed actually died, the bough hut in the shelter of which he was lying was pulled to pieces, and the women commenced



From "The North of Australia," Vol. II.

BURIAL CUSTOM, WARRAMUNGA TRIBE

The arm bone is made into a parcel and decorated, and then buried in a final ceremony. The women crawl one after another between the legs of the men standing in a row. The last woman carries the bone, and as she reaches the end of the row it is snatched from her.

wailing over him. On hearing the cries of the women, the men who were in the neighbourhood ran to where the dying man was lying and threw themselves on his body (see illustration on page 188). Men who stood in a particular relation to the dying man gashed their thighs with stone knives, cutting deeply into the flesh, while some of the women cut their scalps with the pointed ends of their digging-sticks till the blood streamed down their faces. The weeping and wailing continued until some time later, when the man actually died, and then the whole scene was re-enacted, the women and the men throwing themselves on the body, the men cutting themselves with knives, the women gashing their own heads, or those of other women, with their sticks. Though the death took place in the late evening, the body was at once taken away and deposited on a platform of boughs in a gum-tree about a mile away. The camp where the death took place was immediately deserted, all

the natives moving, with their belongings, to some distance away. All that was left of the camp of the day before was a small mound of earth piled up on the actual spot on which the man had died, and around this the ground was carefully smoothed down for a few feet in every direction.

The day after the death was largely taken up with ceremonies in connection with mourning. Many of the men, who stood in certain particular relations to the dead man, were lying with gaping wounds in their thighs (see illustration on page 197). Some of these men also cut off their hair and burned it, and smeared their heads with clay, while others cut off their



From]

[*The Northern Tribes of Central Australia.*]

BURIAL CUSTOM—WARRAMUNGA TRIBE

Immediately after the scene of the last photograph the bone is broken across the middle with a blow from an axe and is buried in a small hole in the ground. As the women hear the blow of the axe they flee away shrieking to their own camp.

whiskers. Groups of men and women sat down and embraced each other, weeping. The dead man had left two widows, and according to custom these two had made a small shelter of boughs for themselves some distance away from the old camp and also from the new one. Everything they had was taken from them except their digging-sticks. They had cut off all their hair and smeared themselves from head to foot with clay (see illustration on page 187). One of the ceremonies consisted of a series of sham fights between different parties of the women. Many of the women are obliged by custom to gash their heads with their digging-sticks, and if they do not do it properly are liable to be severely punished by their brothers. The weapons and other goods of the dead man were distributed among his relatives, according to the tribal custom.

From this time onward, until the final mourning ceremonies have been completed, which may not be for one or two years, a ban of silence is laid on some of the female relatives of the dead man, including his wife, mother, sister, daughter and mother-in-law. In this tribe it is no uncommon thing



Photos by

J. H. Hume

BURIAL CAVE—NORTH-WEST AUSTRALIA.

The dead are placed in trees till the flesh has decayed, and the bones are then recovered and placed in a cave or other special place. On the walls of the cave are drawings which probably represent supernatural beings. It may be noted that none of the figures in the paintings of this part of the country has a mouth.



From "The Northern Tribes of Central Australia"

[By permission of Messrs. Macmillan & Co.]

BURIAL CUSTOM—WARRAMUNGA TRIBE

Women with the arm-bone waiting to be summoned to the ceremony shown on page 193. The old woman with the bundle containing the bone has daubed herself with clay. One woman holds a tray containing some cooked snakes which are to be given to the old men.

to find that the greater number of women in a camp are prohibited from speaking, owing to the recent death of some relative. During the period of silence they make use of gesture language, which is highly developed in many Australian tribes. After a shorter or longer period the woman is released from the ban by a ceremony. She takes a present of food to certain men who stand to her in the relation of son (not necessarily her own sons, but those men to whom she applies the same term of relationship). The present is accepted, and she then bites the finger of each of the men, after which she is again free to talk. (See illustration on page 189.)

A day or two after the death, a procession of relatives proceeds to the mound of earth that was raised where the man died. They are decorated with clay, and green twigs are fastened under their forehead-bands. The mound and the smoothed space around it are examined very carefully to see if there is any trace that may show who was responsible for the man's death. For in this as in all other Australian tribes, the death of any person is supposed to be due to magic, and if the person whose magical practices were the cause of the death can be discovered, it is the duty of the relatives to seek vengeance. The next ceremony was a visit to the tree-grave for the same purpose, that is, to discover some signs that would serve to show, by divination, who had caused the death.

The body remains in the tree for many months. When the relatives think that it is time for the mourning to come to an end, one of them goes to the tree and consults the spirit of the dead man or woman. The spirit generally refuses at first, and only gives its consent after being asked

several times. The proceedings that follow this were witnessed by Messrs. Spencer and Gillen in the case of a woman of the snake totem. The permission of the spirit for the performance of the final ceremonies having been obtained, three of the male relatives of the dead woman started off at sunrise to the tree where the body had been laid. One of them climbed up the tree and with a stick raked all the bones down on to the ground, taking care not to touch them with his hands. One of the arm-bones was then separated from the rest and placed on one side. The other bones were raked into a bark tray by means of sticks (see illustration on page 190). The skull was smashed to bits with a tomahawk. The tray containing the bones was then taken to an ant-hill, the top of the mound was knocked off, the bones were put in the cavity in the centre of the ant-hill, with the tray on the top of them, and the top of the mound was replaced (see illustration on page 102). The arm-bone was carefully wrapped up with bark and fur-string into a parcel, one end of which was decorated with a bunch of emu feathers. In the case of a man owl feathers would be used instead. The parcel was deposited in a hollow tree till the next day, the men going off in search of game, which they were to present to the dead woman's father.

On the following day a message was sent to the camp to say that the bone would be brought in in the afternoon. At the appointed time the father of the dead woman sat down at some little distance from the camp, and the other men present sat down near him, while the women took their places behind the men. The three men who were bringing the bone advanced in single file, the first man carrying the bone itself, concealed in green boughs, the second one the present of meat, similarly concealed, and the third carrying boughs alone. These they placed before the dead woman's father, and while the men bent prostrate over the bone, the women broke into a loud piercing wail. The



From "The Northern Tribes of Central Australia."

"In a scene of Mourning Custom."

MOURNING CUSTOM—WARRAMUNG A TRIBE

A man with a gash on his thigh, which he has made with a stone knife in the death of a relative. The wound is made to gape by tying bands of string round the thigh above and below it. A man is required to wound himself in this way when his father-in-law dies.

bone was handed over to an old woman who stood in the relation of father's sister to the dead woman, and she kept it in her hut until it was wanted for the final ceremony. This took place seventeen days afterwards. On this day a number of ceremonies connected with the snake totem, which was the totem of the dead woman, were performed. Ten men were decorated with an elaborate design on the upper parts of their bodies (see illustration on page 193). On the ceremonial ground a ground-painting of the snake totem was made. The women sat in their camp with the bone in readiness, waiting to be called to perform their share in the proceedings (see illustration on page 196). Near the ceremonial ground a trench was made, and the ten decorated men stood in line astride of this, each man with his hands clasped behind his head. All the other men sat down round the sacred drawing, thus hiding it from the women. One man stood near with a stone tomahawk in his hand. The women, summoned from their camp, came up in perfect silence, and each in turn crawled along the trench between the legs of the men. As they emerged, they stood up and formed a dense group with their backs to the men each woman holding her hands behind her head. The last woman of all was carrying the bone in its bundle of bark. As soon as she reached the end of the trench and stood up, the bone was snatched from her by a brother of the dead woman, and carried to where the man stood ready with the axe. The one man held out the bone in its bundle, while the other broke it with a blow of the axe, and the bundle was then thrust into a little pit dug in the ground near the sacred totemic drawing. The moment the women heard the blow of the axe behind them, they fled away shrieking to their camp, and there remained wailing. Although the dead person in this case was a woman, precisely the same sort of ceremony takes place in the case of a man.



In the courtesy of

W. H. Furness 3rd

HEAD FLATTENING

When a Milanau child is about a month old its head is placed in a wooden device called Tadal, the object of which is to flatten the forehead and so make the face as near the shape of a full moon as possible. The pressure is applied only while the child is asleep.



By the courtesy of]

"The Malay Mail & F.M.S."

LIRONG WARRIOR OF THE BARAM DISTRICT

His coat is of goat's skin and his shield is covered with human hair obtained from his enemies. The long feathers protruding from his war-cap are those of the belmeted and the rhinoceros hornbills.

CHAPTER V

BORNEO. *By* CHARLES HOSE, D.Sc., F.R.G.S.

INTRODUCTORY, AND CUSTOMS RELATING TO BIRTH, CHILDHOOD AND YOUTH

BORNEO is one of the largest islands in the world, and, together with Java and Sumatra, stands upon a submarine bank which was at one time probably part of the Malay Peninsula.

*By the courtesy of*

KAYAN TATTOO

[W. H. Edwards Ltd.]

The reasons for tattoo in the case of Kayan women are threefold: firstly, as a mode of ornamentation; secondly, as a means for warding off and curing illnesses; and, thirdly, on account of the superstition that the tattoo marks act as phosphorescent torches for the use of the deceased's spirit when making its long and weary journey to the abode of departed spirits.

Its pagan tribes may be divided into six principal groups: the Kayans, the Kenyahs, the Klemantans, the Muruts, the Punans, and the Dayaks. For all practical purposes the dress and adornment of all the peoples are similar; but there is considerable scope for individual taste, and the Dayak delights in brilliantly coloured clothes and feathers. The universal dress of the men is the waistcloth, a length of cotton cloth about one yard wide and four to eight yards long. Many wear, in addition, a small, oblong plaited mat, which hangs behind, being fastened round the waist with a cord.

A practice common to all the tribes, except, perhaps, some of the Sea Dayaks, is to pull out all the hair from their face, even the eyebrows and eyelashes.

The customary dress of the Kayan and Kenyah women is a skirt which reaches almost to the ankle, and which is open at the left-hand side throughout its whole length. When working, this is tucked up by drawing the front flap between the legs and fixing

it into the band behind, which thus gives it the appearance of a pair of bathing-drawers.

The ears of Kayan and Kenyah children are perforated, and in the case of the girls the lobes are gradually drawn down till they form a slender loop, which sometimes reaches lower than the collar-bone. In each of these lobes several copper rings hang, and on festive occasions both men and women wear as much decoration as they can conveniently carry.

Before the birth of a child the Kayans impose upon themselves certain restrictions. The woman avoids glancing at any ugly object, such as the long-nosed monkey, and observes certain peculiar taboos, one of which is refraining from tying knots. If anything, in the imposition of these restrictions the men are stricter than the women. It is customary for a sacrifice to be made; the victim, usually a young pig or a chicken, is killed and placed upon a pole before the house, and feather sticks smeared with blood are thrust in the roof of the gallery opposite her door.

At childbirth during which the woman is hidden from her husband by a screen of mats, if the child does not cry out at once its nostrils are tickled with a feather.

Death at childbirth is looked upon with great superstition and dread by Kenyahs, and many men will flee from the house, or if it is night hide among the beams of the roof, until after burial.

At the moment a Kenyah child is born a drum is beaten, and it is general for all members of the household to be given a present of a handful of salt if they are within the house at the time. If not, they are expected to present a gift to the child.

It is important that no stranger should take notice of a child, as it is believed that this would attract the attention of the injurious spirits, and if this taboo is not respected, the stranger must give the infant a present to overcome the offence. Again, there is a great superstition amongst



By the author's staff.

W. H. F. G. 1911

MODE OF CARRYING A CHILD

A Punan woman carrying her child in a basket. The child is quite comfortable, and the woman is enabled to continue her work uninterrupted.

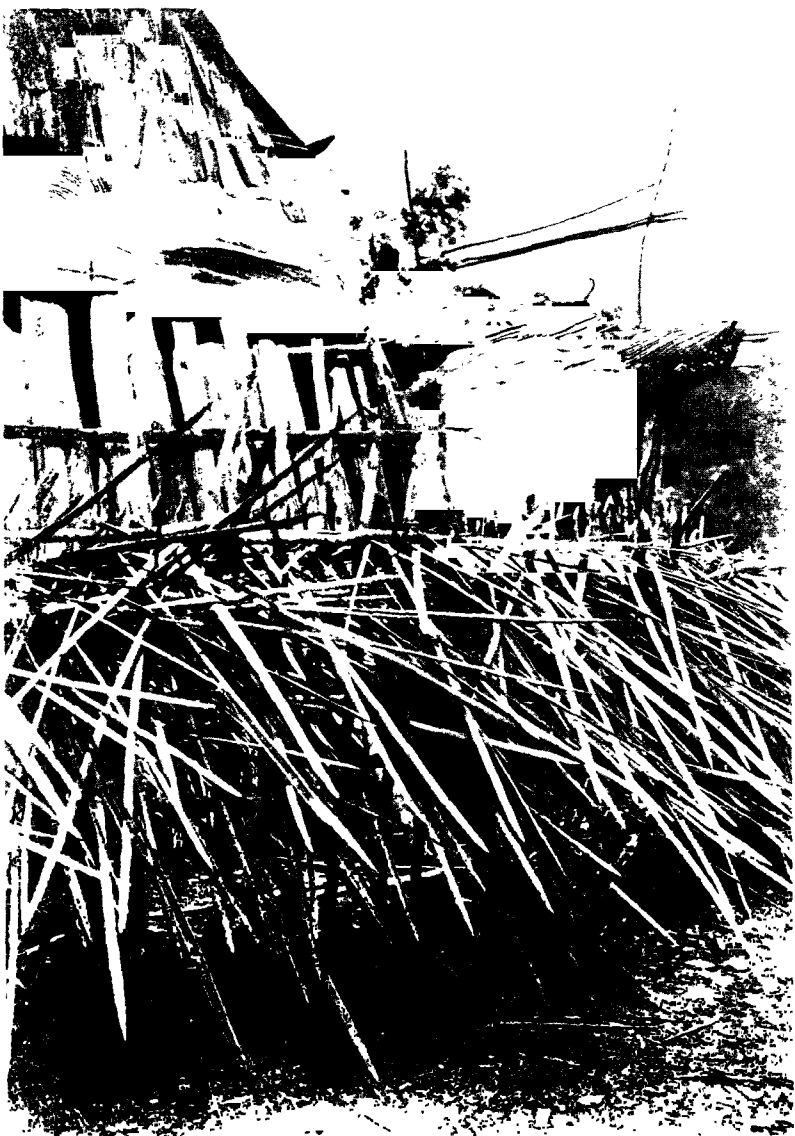
Kayans in connection with the touching of a child by an important person. This is supposed to attract the attention of the Toh through having an unusual smell and such a person touching a child is generally bound to give the mother a few beads, which she fastens on the child's cradle, as they say, to "preserve its homely smell."

An interesting custom in vogue among a branch of the Klemantans is that of flattening the heads

of the infants. This process is commenced when the child is about a month old, and consists of placing a device on the head which has the effect of bringing pressure upon it (see illustration on page 198). The pressure is only applied while the child sleeps, and the device is at once removed immediately the child wakes or cries. The idea seems to be to enhance its beauty by giving it a flattened brow and a broader head, and rendering the face moon shape.

Children have no particular name given to them the first few years of their existence. They are usually spoken of in equivalents to the English thingumybob or the little grub. This custom is in vogue on account of the belief that the child, being young and very weak, would be more susceptible to the evil spirits and that there would be more likelihood of their attention being drawn to it if it were given a name.

When the child is about three or four years old he or she receives a name. The name of a grandmother or grandfather who has been especially fortunate in life is usually chosen, but if the child



By the courtesy of

Charles H. B. S.

HOUSE PROTECTION

As a protection against unexpected raids from enemies bamboo canes are split and placed in this defensive manner around the house. The obstacle gives time to the members to arm themselves fully before being attacked.

suffers much ill-luck or has a serious illness the name will usually be changed for another. An unpleasant one is sometimes selected, such as *Tai* (dung) or *Jaai* (bad)—this for the same reason as given above, viz. to escape the attention of unfriendly spirits.

If for some reason, such as an accident, it is thought that a Toh has been drawn to a child, a black line will be placed down the forehead so that the Toh will not recognize it, and the name is changed.



From "The Pagu Tribes of Borneo," by G. H. R. S. 1909

In the possession of Messrs. Messing & Co.

A LIRONG WOMAN WITH DISTENDED EAR-LOBES

The lobe of the ear of Kayan and Kenyah women is pierced at an early age. When the hole is sufficiently large a copper ring, about three-quarters of an inch in thickness, is slipped in, and from time to time others are added, until sometimes, when the lobe has been distended to below the collar-bone, the weight on each ear is as much as two and a half pounds.



In the courtesy of

[W. H. Furness Ltd.]

AN IBAN, OR DAYAK, WITH STUDDED TEETH

The teeth are drilled and in the holes are placed brass wires which have been cut into stars. The four front teeth are filed to points, but this, added to the drilling and the blackening, kills the nerve, and in a very few years the teeth are destroyed.

a piece of charcoal on the child's right foot, and it is then taken to each person's door to receive a present. This procedure having been gone through, the child must remain in its parents' room for eight days before being allowed out. If, before the next harvest, no ill-fortune has come upon the child, the name is confirmed, but if the child has been unfortunate, the name of some fortunate relation is given in place of the former one. It should be mentioned that the name given to a child is rarely retained throughout life, as after any illness or misfortune the name is changed in order that the evil influences that have attended him previously may not recognize him under the new name.

The rite which a Kayan boy goes through to qualify himself as a member of the community is the second occasion on which he strikes at the heads taken in battle. The head is brought to the house in which there are several youths who have not qualified themselves, with all the pomp and ceremony which is customary on the return from a successful campaign. A master of the ceremonies is appointed, who slaughters a fowl and cuts it into three pieces—one for the adults, another for the boys, and the third piece for the infants. Then a bracelet made from a strip of palm-leaf is tied on each boy's wrist, and this is sprinkled with the blood of the fowl. After this a head is fetched from the returning war party, and each boy is led up to it to strike his blow. The boys are then led to the river and bathe, while a bunch of palm-leaves, with which the skull has been decorated, is waved over them. Until this rite is performed no youth may join a war party.

Among the Kayans of the Upper Rejang the naming ceremony is quite different. Specimens of all the edible animals and fish and also of a species of banana are obtained, and placed in lifelike resemblance in the room. The *Dayong*, a woman skilled in naming, is called, and all the members of the family are invited to a big feast.

When the *Dayong* enters the parents' cubicle she brings a fowl's egg and strokes the child from forehead to navel with it, calling out a name at each stroke, until she feels that she has found a suitable one. The child is then brought into a large room, where a sacrifice of a fowl is made and the entrails are examined for a favourable omen. If such is the case, the *Dayong* begins to chant and invokes the protection of the good spirits for the child. After sixteen men and sixteen women, whose parents are alive, have brought water for the use of the mother and child, the feast begins, some person eating on behalf of the child if it is too young to partake of the feast. Eight days later the protection of the spirits is again invoked, and the child is shown to the household.

A near relative makes a cross with

CUSTOMS RELATING TO COURTSHIP AND MARRIAGE

OWING to the fact that there is very little chance in a Kayan or Kenyah village of any privacy during the day, courting usually takes place at night time, as girls sleep apart from their parents, though often in the same room. The initiative in love is taken by the youths, except in the case of the Kalabits, where it is taken by the girl. A youth who is attracted by some girl will begin by paying her visits, and in such cases he is spoken of among his own people as having gone to seek tobacco. The origin of this seems to be due to the presenting of cigarettes to guests by the women of the household. A Dayak will wake a girl and offer a present of some betel-nut carefully wrapped in a sirih-leaf, and if she accepts this it is a customary sign of encouragement and signifies that the youth may stay and talk to her. After the visit he will sometimes leave under her pillow a necklace formed by threading pieces of the seed of the balong fruit, a powerful-smelling pungent. If the girl favours the visits she manages somehow to make the fact known to him.

In a Kayan or Kenyah house, out of customary politeness cigarettes made from tobacco wrapped in dried banana-leaves must be given, and a girl will give to her lover a cigarette tied in a peculiar manner if she desires to express her wish for a longer visit. On finding that his advances are being looked upon favourably by the girl he will repeat his visits. If everything runs along smoothly the girl will draw out with a pair of brass tweezers the hairs of his eyebrows and eyelashes while he



By the courtesy of

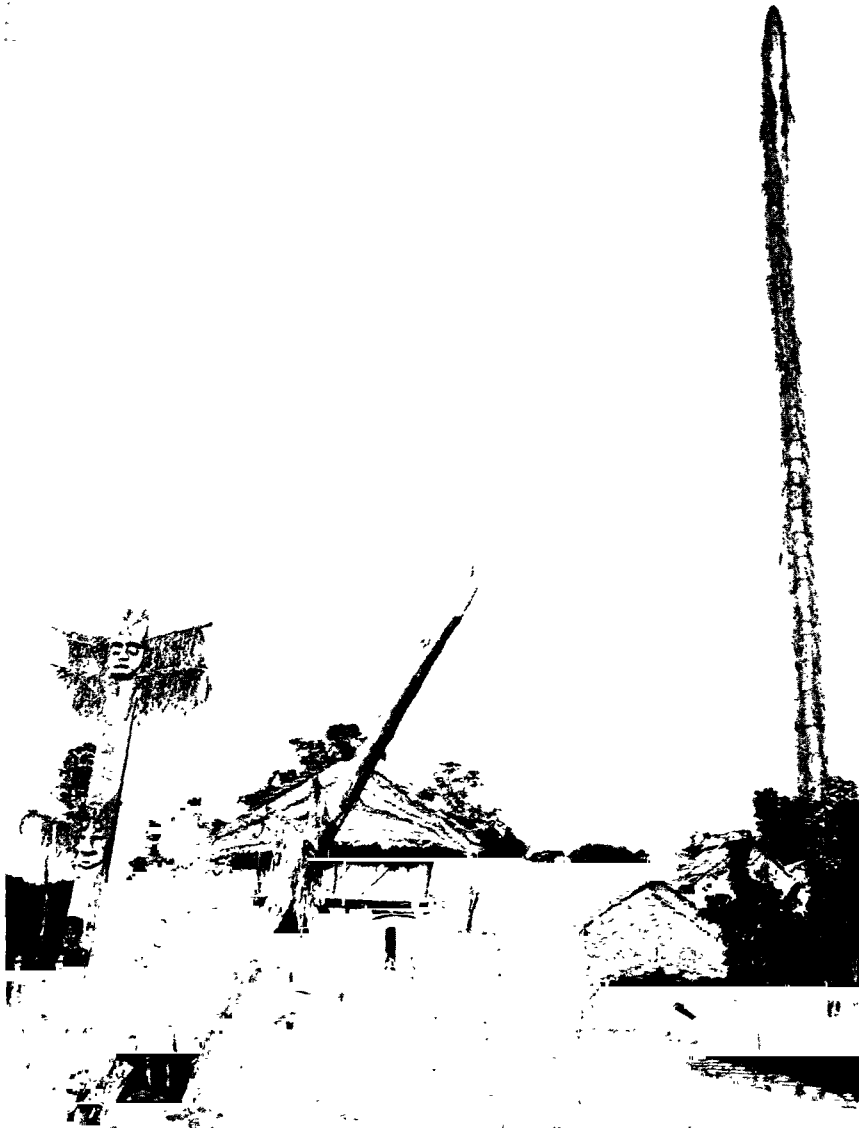
KAYAN SPEAKING TO THE GODS

Before taking the omens, the Kayan requests the spirit of the pig to convey the message to the supreme being. At the same time with a firebrand he seizes the bristles and prods it to keep its attention whilst he is speaking. After having mentioned what he wants to know, the pig is slain, and the liver examined.

lies down with his head resting on her lap. Curious disputes will often arise over this episode. When the hairs are few a Kayan girl will tell her lover that some other girl has been pulling them out; this of course is always repudiated. Possibly he may complain of a headache, in which case the girl will massage his scalp by winding tufts of hair round her knuckles and giving periodical

sharp tugs. She will also play on a sort of Jew's-harp to attract the youth to her room. The youth will, as his suit advances, remain alone with his sweetheart throughout the night until early the next morning.

After this stage the youth persuades someone to tell the girl's parents of his desire to marry. The latter express a surprise which is not always genuine. If they favour the match the young man presents a brass gong or a valuable bead to the girl's family as a pledge of his sincerity, which is returned if the match is broken off for any reasons not within his control. If the parents accept the lover the girl will send a necklace of beads to her future husband. When the courtship has reached this stage it is necessary to obtain public recognition, and this gives the formality to the betrothal. Some friend or relation tells the chief, who either gives some friendly advice or points out any objec-



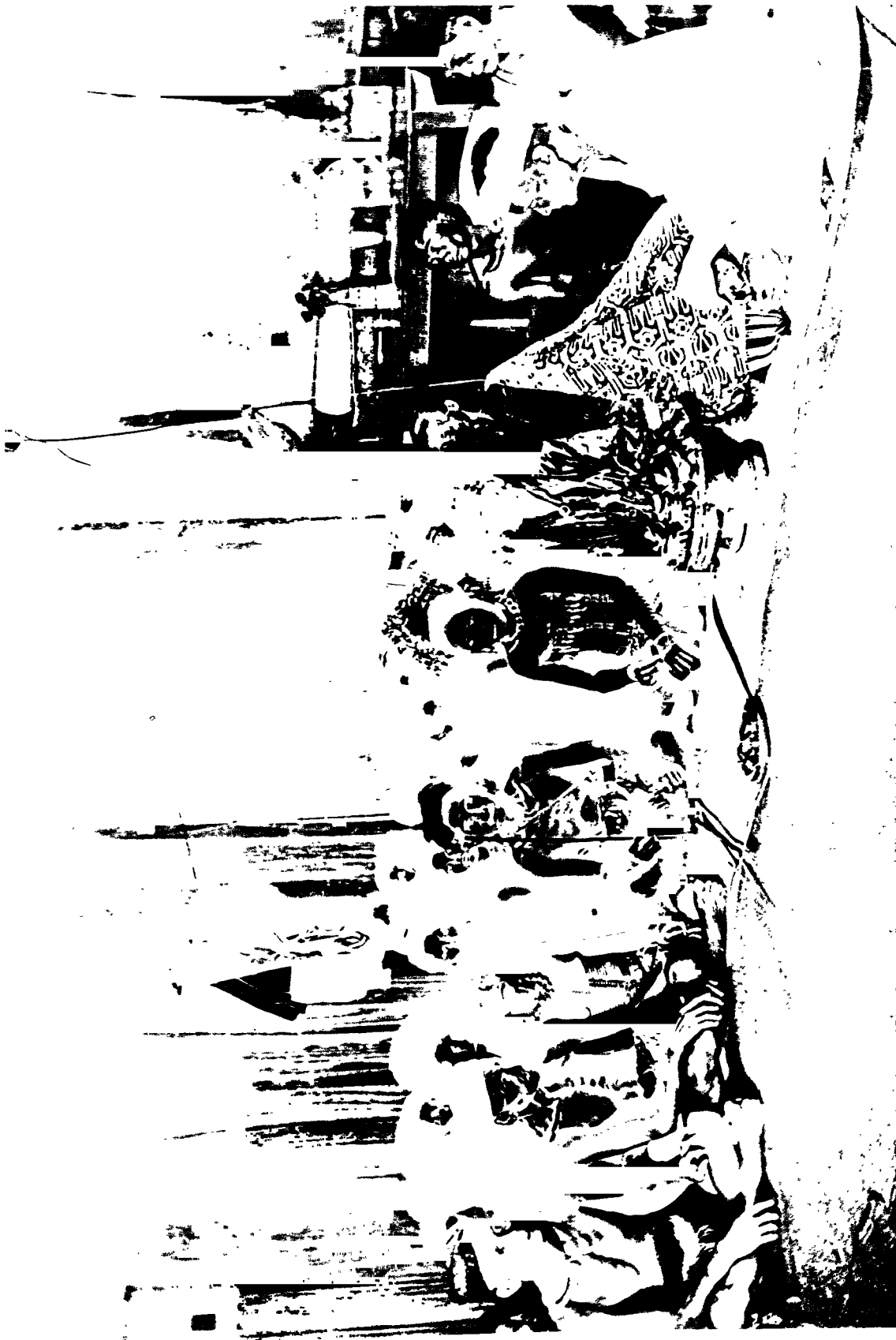
From *The Pagan Tribes of Borneo*

"In prime scene" Mrs. Macmillan & Co.

POLES ERECTED AFTER A HEAD HUNT

These poles are erected to Bali Flaki, the hawk who gave them the good omens previous to the expedition. Small pieces of flesh from the decapitated body are stuck on with wooden pegs as offerings to the hawk. The skull is hung on the hanging end of the long pole on the extreme right of the picture.

tion to the match, in which case he usually takes care to see that the marriage never takes place. On the match being favourably considered by the chief, and the parents of each party raising no objection, a present, such as valuable beads or brass gongs, both of which are a form of coinage, must be given by the future husband, if he has not already done so, as a pledge of his good faith. After the engagement the omens are consulted. The cries of certain birds and deer heard near the house are considered bad omens, and a wise person will be sent into the forest to



[Charles Ross, D.S.]

A DAYAK MARRIAGE

At a Dayak marriage a betel nut is split in two, in the presence of friends and witnesses, to satisfy the parents and relations that the marriage will be lucky. If the betel-nut is good, as is usually the case, the marriage ceremony is concluded. At the same time a feast is given to all present.

seek good omens and omens sufficiently favourable to balance any not very bad ones. The whistle of the trogon and the chirp of the spider-hunter, and a hawk's flight high in the heavens from right to left are instances of good omens. Should the omens be persistently bad the marriage will be postponed for a year, when the omens will be consulted again. In the meantime the youth usually leaves the village, with the purpose of testing himself, and he will be on the look-out for some

other girl in case he might possibly be wrong in his former choice. If he returns with the same opinion as before and good omens are obtained, the marriage will take place early, usually after the harvest, at a time in the month when there is a new moon, as this is considered the luckiest time. The day previous to a Dayak marriage the bridegroom occupies his time obtaining a plentiful supply of betel-nut and other palatable things for the guests to chew during the coming ceremony.

The Kayan bridegroom or his people give copious presents to the girl's parents, the amount of which varies according to the social position of the parties. When the marriage is at the house of the bride, friends of each party are invited to the wedding and congregate in the long gallery of the house. Early in the morning the bridegroom, with his best man and a number of warriors in full war-dress, arrive by boat at the bride's house and this even though the bridegroom lives in another house but a few yards off.



In the courtyard of

Charles Hose, D.S.

KAYANS CONSULTING THE LIVER OF A PIG

Before undertaking any important event the Kayans talk to a pig and kill it. The answer to their questions is then sought for in the liver. If unfavourable, they kill one more pig to see if they have read the message correctly, and if this also is unfavourable they usually abandon the idea.

They all march up to the house, and in some cases place large brass gongs, which they have brought with them, down the gallery at such intervals that the bride can step from one to another. Moreover, presents are brought and placed in a heap outside her door. Then the bridegroom and his party will try to force open the door, but are met by a party of the bride's to repel them, and a sham fight takes place. This is repeated several times, till at last the bridegroom and party enter the room, only, possibly, to find that the bride has disappeared



By the courtesy of

W. H. F. C. S. and

WAR-BOAT 145 FEET LONG

War-boats of very great length are made by the Kavans for attacking villages some distance up the river. They are made by hollowing out a single tree-trunk, the widest portion being sometimes as much as seven feet across. The boat pictured is an exceptionally long one of 145 feet and is rowed by 163 paddles.

through another door into a room of one of her neighbours. After all trace of the bride is lost the bridegroom sits down in the centre of the room and smokes cigarettes. Presently the bride, relenting, will appear with her girl friends, but the bridegroom takes no notice of her. Now is the time when the dowry of the bride is arranged and perhaps more gongs will be added to those already brought as part payment. A pig is killed, and if the entrails show favourable signs its blood is sprinkled over the whole assembly by a *Dayong*, who at the same time blesses the young couple and wishes them good fortune and many children. Bride and bridegroom then step from gong to gong seven times after which the ceremony is ended, except for a feast in the evening.

Sometimes in cases of elopement the girl will be seized and carried off by the bridegroom in a similar manner as was customary formerly, when marriage took place by capture. The bridegroom and his party will row off with the girl, closely pursued by the followers of the bride's people. He and his followers will keep throwing out valuable goods on the bank to induce the pursuers to take them and so hinder their advance. This will continue until the pursuing party think they have secured all the bridegroom's possessions, when he will usually be allowed to go in peace.

After the marriage the man lives with his spouse in the rooms of his father-in-law, for it is



In the courtesy of

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A TABOO SIGN

A rattan stretched across the river to show that the people want to be left alone either on account of illness or because they are out camphor-seeking, which is a secret trade amongst the Punans and Kavans. Each article strung has some meaning which is understood by all the surrounding tribes and the quarantine is strictly observed.

generally stipulated at the time of the marriage arrangements that the young couple shall have a room in the house. Here they remain for the first few years of their married life, during which time the husband works in the fields and generally helps his wife's parents. After a year or so the couple will acquire a room and set up for themselves in the house and village of the husband.

As opposed to the Kayan, in the marriage between Punans, the husband joins the wife's community, usually for life. Moreover, no payment is made to the parents of the bride, though it is usual to give some small present of tobacco.



[By the courtesy of]

[Charles H. H. H.]

SMOKED HUMAN HEADS

After an attack has been made on a village the heads of those killed are hacked off, placed in the boat, and slightly smoked. There are two plausible reasons for this custom of taking heads, the one being that the hair is used for the ornamentation of the sword-handle and shield, the other that it arose through the custom of sacrificing slaves at the death of an important person so that their shades might minister to the deceased in the next world. It would naturally appeal to the relations to secure the head and the death of an enemy rather than one of their slaves.

DEATH AND BURIAL CUSTOMS

Among Kayans and Kenyahs cases of illness, to which no cause can be attributed, are put down to the evil influences of some Toh, and madness especially is attributed to this, and the method of cure is usually the extraction of the Toh from the body. When the illness threatens to end mortally, the Kayans have the idea that the soul of the sick person has left his body, and means have to be taken to persuade it to return. This is effected by the aid of a *Davong*, or professional soul-catcher, who is generally a woman called by divine request in a dream to take up the profession.

If, as is usually the case, she finds that the illness is caused by the soul leaving the body it is her duty to go into a trance so as to enable her soul to go after the soul which by then is considered to be well on its way to the abode of departed spirits and persuade it to return again to the patient.



In the center of

J. H. H. H.

HOW THE SEASONS ARE DETERMINED

To know the best time for sowing the seed is so desirable that the Kenvahs engage a man whose sole duty is to determine this. He relies entirely on the altitude of the sun, and for this purpose has an instrument which acts as a sandial. When the shadow at midday has reached a certain short measurement which his experience has taught him is a good time, he announces that the time for sowing is at hand.



From "The Pagan Tribes of Borneo," by Charles Hose.

[By permission of Messrs. Macmillan & Co.]

FIRE-MAKING BY FRICTION

When the Kayans are naming a child, or engaged in any special ceremony, such as going on the war-path, matches may not be used and fire must be made by drawing rattan backwards and forwards on a piece of soft, dry wood.

There is a solemn ceremony connected with this, in which the *Dayong* walks to and fro in the midst of a circle of relatives and friends, while the patient is placed in their centre in the long gallery of the house. (See illustration on page 222.)

Chants and certain formulas of prayers to *Laki Tenangan*, or in the case of a woman *Doh Tenangan*, are uttered periodically by the *Dayong* with closed eyes, to which the circle of friends add their "amen" in a deep chorus, with the words "*Bali Dayong*."

The gesticulations and utterances of the *Dayong* during this ceremony are supposed to represent his or her own soul's wanderings and tribulations in enticing back the patient's soul, and the *Dayong* will from time to time feign to give up the task as impossible. At this remark the circle will usually promise more presents to the *Dayong* if the task is accomplished, in which case the *Dayong* will sometimes succeed.

Having got the soul back, the *Dayong*'s next difficulty is to persuade it to re-enter the body, and this is accomplished by means of brandishing and gazing at a sword in which she is supposed to be able to catch a glimpse of the soul. The trance here ends, and the *Dayong* will produce some small object, such as a flake of rice, supposed to contain the soul. This flake of rice is pressed on the patient's head and a strip of palm-leaf tied round the wrist, with the peculiar idea of preventing the soul from leaving the body again.

Following this, a fowl, or in very bad cases a pig, is sacrificed, its blood being smeared on the palm-leaf bracelet, and the ceremony ends by certain taboos being placed upon the sick person. Although this can have no material effect, there is no doubt that it inspires confidence in the sick person, and so in many cases has a very beneficial effect upon him.

Often more than one *Dayong* is appointed, especially when the patient is nearer death, but should this be of no avail, friends and relatives will call through the ear of the patient to the soul to return.

Immediately a person dies, a drum or a gong is beaten to break the news to the departed spirit in Hades, the number of beats depending on the social and official rank of the deceased.

During the time that the body remains lying in state, a time varying from two to ten days, it is wrapped in the finest clothes and adornment, and a valuable bead is placed under each eyelid. The corpse is then placed in a coffin which is taken into the gallery, dressed in its finest dress and surrounded by all its personal property, while articles specially prized by the deceased are usually buried with it. There is always a fire left burning near the coffin, and small packets of cooked rice and cigarettes are placed upon it for the use of the soul. Friends and relations send hundreds of cigarettes to their departed relations, which are hung in bundles about the platform.

During the whole period one or two persons, who from time to time throughout the day and night wail incessantly, always remain by the side of the coffin. On the day of burial the *Dayong* comes and sits beside the coffin chanting, the purpose of which is to show the soul how to find its way across the river of death to the other world. Then the *Dayong* instructs someone to untie the lashings round the head of the coffin, so as to facilitate the exit of the soul, for this is the moment when it is supposed to finally leave the body. Two small images are tied to the coffin of a chief—a figure of a woman at the head and a man at the foot—which apparently is a survival of the custom of sacrificing slaves to wait upon the soul in the other world (see illustration on page 235). The coffin is then let down through the flooring, because if it were taken down the house-ladder the ghost would more easily find its way back to haunt the house, and also because it is the public



From "The Pagan Tribes of Borneo," by Charles Hose.

The interior of Messrs. Maun's house.

THE LONG GALLERY OF A HOUSE

An average house will contain about 200 occupants, it is built in the shape of a rectangle, and is sometimes as much as 400 yards long. The interior space is divided into two portions by a wall running the length of the house. The front portion forms a long gallery which serves as a common room to the occupants, whose abode is in separate chambers which make up the other half of the house.

entrance. Next the coffin is carried to the river bank, where it is placed in a boat decorated with bright-coloured cloths and flags, and paddled to the tomb, followed by boats containing mourning friends, who maintain silence the whole way.

The tomb of a Kayan chief, if he has died a natural death, consists of a long log of timber, the size of which is according to the rank and position of the deceased, being largest in the case of a person of high position. The small end of this is sunk in the ground, and the coffin is raised by raftings up to the top of the pole, at which there is a cleft made to fit the coffin, and above this,



By the courtesy of

[Charles Hose, D. Sc.]

THE SACRED CROCODILE

The crocodile is considered a friend and a sacred animal by Kavons, and must not be killed. Accordingly, when a crocodile has killed a human being, it is caught and, after being talked to in a friendly manner with the term of "grandfather," etc., it is bound up and allowed to die in a natural manner on the bank.

again, there is a large slab with elaborately-carved sides of wood, enclosing the coffin in the cleft of the tree.

The Kayan hangs upon the tomb the weapons and other belongings of the dead person, and in the case of the deceased having only a few, his friends or relatives will add several of their own possessions. The belief maintained is that the shade of the article is thereby placed at the disposal of the soul to be of use to him on his weary way.

Many of the Klemantans break up or spoil these articles placed on the tomb, their reason given being that in the next world everything will be reversed, the whole, broken, and *vice versa*, but the real reason is probably to avoid the temptation of others stealing them.



By the courtesy of

Charles Hays, D.S.

DAYAK MAN IN GALA COSTUME

Every year or two the Dayaks hold a feast called *Gaga Atia* in honour of the departed spirits which they believe surround the heads which hang in their houses. In this manner they hope to keep in favour with the spirits and so have good fortune.



By the courtesy of

Charles Hose, D.Sc.

PEACEMAKING CEREMONY

To conclude a peace between tribes that have formerly been at war, it is necessary for each party to kill a pig, whose spirit is supposed to make known the oath to the gods, and so make it binding on both parties.

Even when the body is disposed of, there is still a certain amount of form to be gone through by the mourners at the burial. They have to be purified by being sprinkled by the *Dayong* with water in which the jaws of a sacrificed pig have been placed. While the *Dayong* is performing this act, she utters words, the intent of which is to hope that the mourners may be spared from evil things. The mourners return in a single file, passing between a V-shaped stick formed by a cleft pole from the tomb; while on their way they place their foot on a live fowl, spitting and calling on it to keep off evil. As may be imagined, the fowl usually dies long before the last person has placed his foot on it.

The period of mourning is terminated by a human head being brought into the house, after which there is a feast and general rejoicing. The head, or a portion of it, is subsequently decorated with the leaves of the *silat* palm and hung upon the tomb.

The funeral of a Sea Dayak being somewhat different, deserves separate mention. At his death the corpse is washed and the chest covered with rice, this latter act being intended to propitiate the gods for any wrong done during life. All the belongings are collected which are likely to be useful to him in the other world, and he is dressed in his most elaborate attire, as is the custom of the Kayans. The body is then covered with a white sheet and surrounded by his mourning relatives. At times a professional wailer is hired, who sits on a swing beside the head. Now and then she will call upon the different parts of the house, blaming them for not having done more to retain the soul of the dead longer, and she generally ends her wailing by asking the spirits to direct the soul safely to the next world.

In the evening a fire is lit by the side of the corpse, and on the following morning food is given to strengthen him for his long journey to the land of departed spirits. The food consists of cooked rice being put into the mouth, care always being taken that the pot in which the food has been cooked is broken up, as no man may use it after it has been used for the dead.

As the corpse is conducted to the grave, ashes of the fire which was burning by the side of the corpse are thrown after it. This is done to prevent the dead man's soul being able to recognize the house and so come back to trouble his friends. Women are never allowed to accompany a funeral procession, but remain behind and raise a dismal wail as the body is borne from the house.

The funeral procession makes its way to the burying-ground either on foot or by boat. Having arrived there, rice is strewn on the ground, being the price paid to *Pulang Gana*, the spirit who is supposed to own the land, for the price of the grave. A fowl is then killed to propitiate the evil spirits.

The coffins are buried about three feet deep in the earth, never much more, for the Dayak has a great terror of dying a sudden death if he treads in the grave, and only makes it as deep as he can from without; moreover, the corpse is buried hurriedly for fear of the unwelcome cry of some bird being heard. Jars and brass gongs are placed on the grave, with implements characteristic of the occupation of the deceased, and food and drink is also laid at the side, and the whole fenced round. On returning, those mourners who are the last to leave plant stakes in the ground to prevent the spirits following them home.



From "The Pagan Tribes of Borneo," by G. H. R. S.

[The person in the background is a Messia, a Dayak.]

AN OFFERING OF EGGS

After recovery from a serious illness the Klemantans sacrifice an egg as a thank-offering to the omen-birds, such as the spider-hunter and the hawk. Also eggs are offered to the spirits when boys enter a river for the first time to gain their favour.

The third day after burial there is a custom for neighbours to carry a chopper, an axe, a cup, and take a plate of rice and other food to the room lately occupied by the deceased. The relatives are bidden to leave off weeping and to give the dead man food.

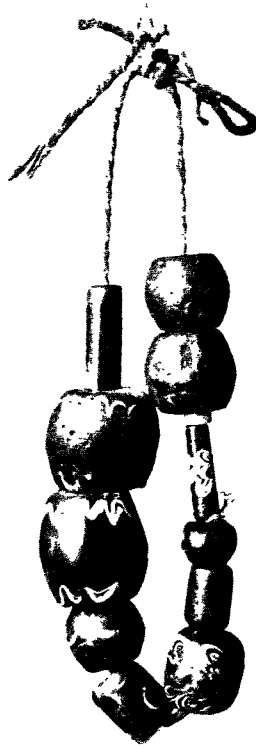
Then the window is opened with the chopper and the food thrown out for the benefit of the dead man and his spirit companions. After this, the relatives, who have not moved out of the room, go about in their usual pursuits.

Twelve months or more after death, a general feast is held in honour of all those who have died since the last *Gawai Autu*, as the feast is called. On each of the graves there are placed curiously shaped baskets, supposed to represent the different utensils of the man or woman when alive, and are put, after which the *Davong* beseeches the soul to enter the house and partake of the food, and tell his wishes. He acts as though listening to the soul from time to time, and after looking in the

these are intended to enable the deceased to earn his livelihood in *Sabayan*, the land of departed spirits. After this feast all mourners cease to pay their respect to the deceased in the form of dowdy clothes, and the ordinary garb of every-day life is worn as usual.

Among some tribes, on the death of a young child who has not yet cut his teeth, the body is placed in a jar and this is fastened to the branch of some tree in the burying-ground.

The mode by which a settlement is arrived at by Kayans in the distribution of the deceased's possessions when there is any doubt as to his intentions is very curious. The *Davong* is called, who causes a small model house to be made and placed near the chamber formerly inhabited by the deceased. In this, cigarettes and food with drink



By the courtesy of

[Charles Hose, D.S.]

KAYAN COINAGE.

Old valuable beads are used chiefly in weddings and then worn round the hips of the women



By the courtesy of

DAVAK CURRENCY

[Charles Hose, D.S.]

These earthenware jars are the highest standard of value that the Davak has. In some cases they are worth as much as £30 to £40 each. They were probably introduced into Borneo from China and Siam about two or three centuries ago.



By the courtesy of

[The Har, 1938]

THE HARVEST FESTIVAL

The illustration shows a Kenyah woman dancing at the Harvest Festival. The dance is slow and graceful, the arms resembling the movements of a snake or the flight of a bird.

house will tell the relations that the soul has entered and devoured the feast. It is not supposed that the food has really been devoured by the deceased, only the essence is said to have been taken. He then turns round to the eager watchers and tells them the wishes of the dead person and it should be mentioned that this decision is usually carried out without further complaint.

The disposal of the dead by the Kenyahs is much the same as that of the Kayans (see illustration on page 233). But some of the Klemantans keep the coffin in the gallery of the house until the period of mourning is over. During this time the escape of fluids resulting from decomposition is carried to the ground through a bamboo tube. The coffin is sealed up with wax, but after some time it is opened and the bones removed and cleaned. This is the occasion for a feast. The bones



By the courtesy of

A WAR CUSTOM.

[Charles Hose, D.S.]

When a good omen has been obtained in view of making a raid, the fact that the party are going to act upon it is notified to the gods by the lighting of a fire, so that the smoke may carry the news to them by means of their messengers, the omen-birds. A stick is fixed so as to point to the enemy who are to be attacked.

are then placed in a smaller coffin or a jar, which is taken to the cemetery. Here it is placed in a large general wooden mausoleum or else in a hollowed post (see illustrations on pages 232 and 233). Sometimes the Klemantans place the corpse in a jar a few days after death. The jar is cracked in two pieces at its greatest circumference and the body, with knees tied under the chin, placed inside, after which the two pieces are sealed up. When "the feast of the bones" takes place, the jar is reopened, the bones cleaned and replaced. This latter mode of disposal is also practised by the Muruts.

RELIGION, SUPERSTITION, WITCHCRAFT AND SORCERY

For all purposes we might say that the Kayan recognizes three kinds of spiritual powers. Firstly, spirits thought of as dwelling in remote and vaguely conceived places and very powerful to intervene in human life. These may be considered as gods, and are subjects of much awe and reverence.

Secondly, the spirits of living and deceased persons, those thought of in connection with the omen animals, and in such animals as the pig, the dog, the crocodile, the fowl and a few others.

Thirdly, the spirits not falling under the above headings, but a heterogeneous number which are considered to surround everything. These are sometimes propitious, sometimes malevolent—for example, the spirits which are thought to surround the captured heads hung up in the houses.

The gods are considered as presiding over the different departments of their lives. The more important of these are: *Toh Bulu*, the god of war; *Laki Ju Urip*, *Laki Mukatan Urip* and *Laki Kalisai Urip*, the gods of life; *Laki Pesong*, the god of fire; *Anyi Lawang* and *Laki Ivong*, the gods of harvest; all these are considered friendly gods. The unfriendly gods are: *Laki Balari* and his wife, *Obeng Do*, the gods of thunder and storms; *Toh Kiho*, the god of fear, and *Balan-nan*, the god of madness. Others are considered neutral, such as *Urai Uka*, the god of lakes and rivers, and *Laki Katira Murci* with *Laki Jup Urip*, who conduct the souls of the dead to Hades. Over these subsidiary gods there is the chief god of all, *Laki Tenangan*, corresponding to the Jupiter of the Romans, and his wife, *Doh Tenangan*, who has the care of all women. When making supplication to the gods the prayers are transmitted to them by means of the souls of pigs or fowls, one of which is invariably killed at the time, and are helped by the wafting up of smoke from a fire. (See illustration on page 205.)

When prayers are made on behalf of the whole house, a tree is planted with its branches in the ground and its roots pointed towards the skies, the tree acting as a kind of ladder of



THE DAYAK WOMAN

THE DAYAK WOMAN

A DAYAK WOMAN'S DRESS

The dress of the Dayak women generally consists of a short skirt with a pattern of several colours, and, the most conspicuous thing of all, a corset made of many rattans upon which are fitted numerous brass rings.



[Dr. C. C. Bates]

THE FANATIC DANCE OF KENYAH MEDICINE-MEN

[Dr. A. W. Vreeland]

When a person is very seriously ill it is supposed that it is because his spirit has temporarily left the body, and a special soul-catcher is summoned whose duty it is to attempt to persuade the soul to return again. The Dayong, to give him his correct name, goes through various frantic movements which are supposed to represent his spirit's journey to overtake the departed spirit. Suddenly he will look into his bright sword and wave it, telling the anxious persons around him that his soul has overtaken that of the ill person. At this stage the Dayong produces a minute ball of wax which is supposed to contain the spirit, this is rubbed on the patient's head to place it back in the body. A bracelet is then tied round the wrist to tie the spirit in and prevent its escape in future.

communication with the gods. Also a ceremony usually takes place before a rudely-carved figure which stands in front of the house. This figure is not an idol and is allowed even to rot away; it may be considered more of an altar or symbol of their god than an idol. (See illustration on page 230.)

The Kayans consider that certain birds and animals are the conveyers of messages from the gods, and they take an account of the omens on all important matters. When good omens have not been obtained on the examination of the entrails of a pig or a fowl, more pigs and fowls will be killed until perhaps a more satisfactory omen is obtained. N.B.—Men will also be sent into the jungle to examine the flight or listen to the note of birds. (See illustration on page 208.)

Sacrifices take place frequently, the pig or the fowl being the animal slaughtered. Costly



[By the courtesy of]

OMEN-TAKING

[Courtesy of the U.S.]

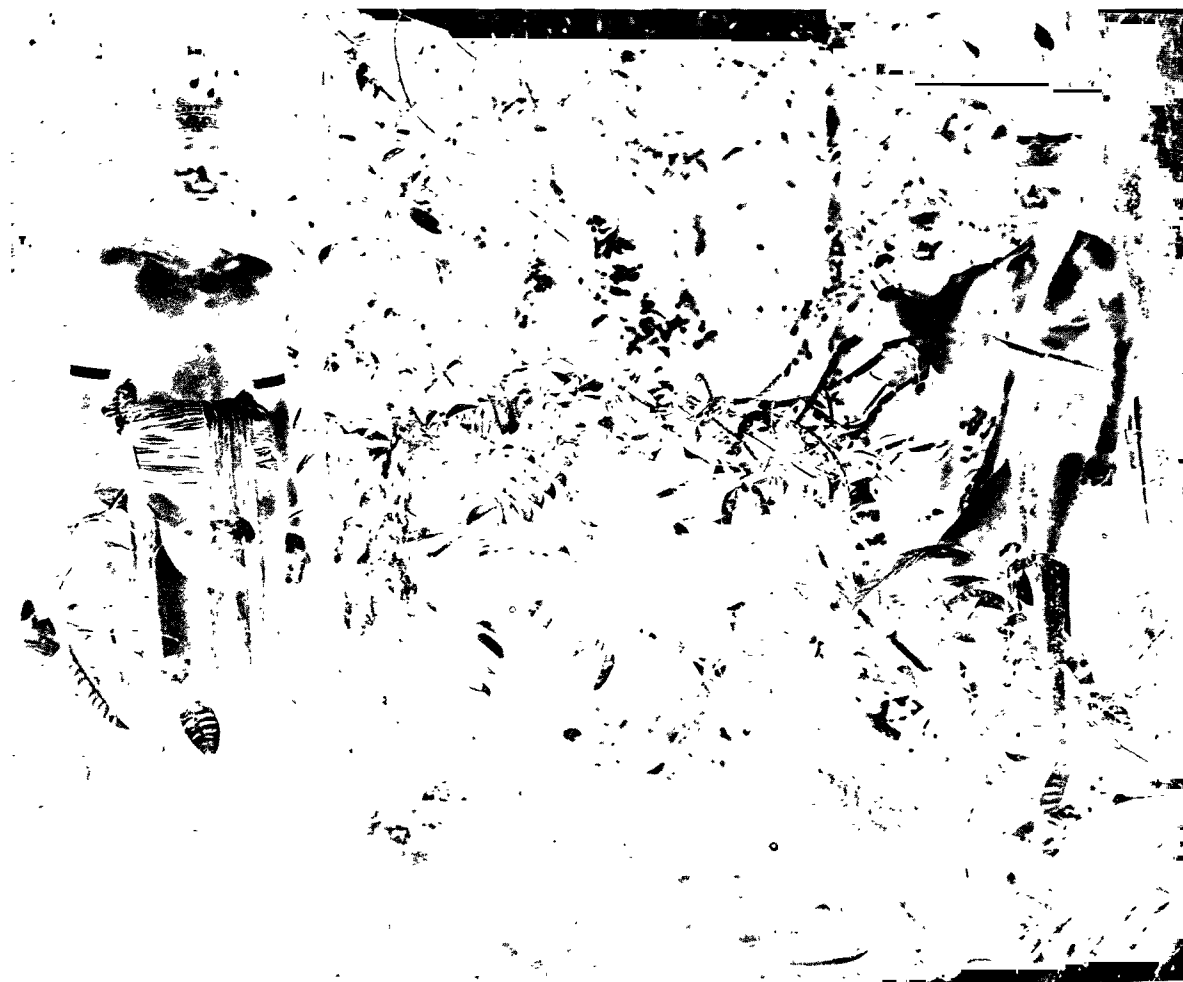
Having obtained omens from the flight and whistle of birds, each bird's recognition is marked down with a peg in front of the hut until a balance of five favourable omens is secured. The men are not allowed to speak to passers-by, and when the full number of omens has been obtained they make it known to the chief in the presence of the whole household.

possessions will also be given as gifts to the gods—e.g., a woman, on the illness of her child, will cut off her hair.

As the omen-birds are considered as the medium of communication between human beings and their gods, the omen-birds have become the object of reverence, and in some cases the gods seem to have lost their own importance.

"*Laki*" is the term given to old and respected men generally, and as the word is applied to the most revered gods there is reason to believe that the Kayan gods are the most respected of their ancestors. Dayaks will sometimes fix in the ground a bamboo pipe leading from the eyes of a dead person, and will make supplication at the grave through the pipe, and sometimes even drop food down the bamboo.

All the spirits of the third class are malevolent or easily offended, and capable of bringing misfortune on men and women. The spirits of this class are known to the Kayans as *Toh*, the most important of which are associated with the dried human heads which have been taken during some raid. They are not supposed to be the spirits of those persons from whose shoulders the head has been taken, but these spirits seem to drift round and about the heads. They are said to cause the teeth to chatter if they are offended, as by neglect in the attentions which it is customary to pay to the heads. The heads are thus supposed to be animated by the *Toh*, and this is



[By the courtesy of]

HUT MADE FOR THE OMEN-BIRDS.

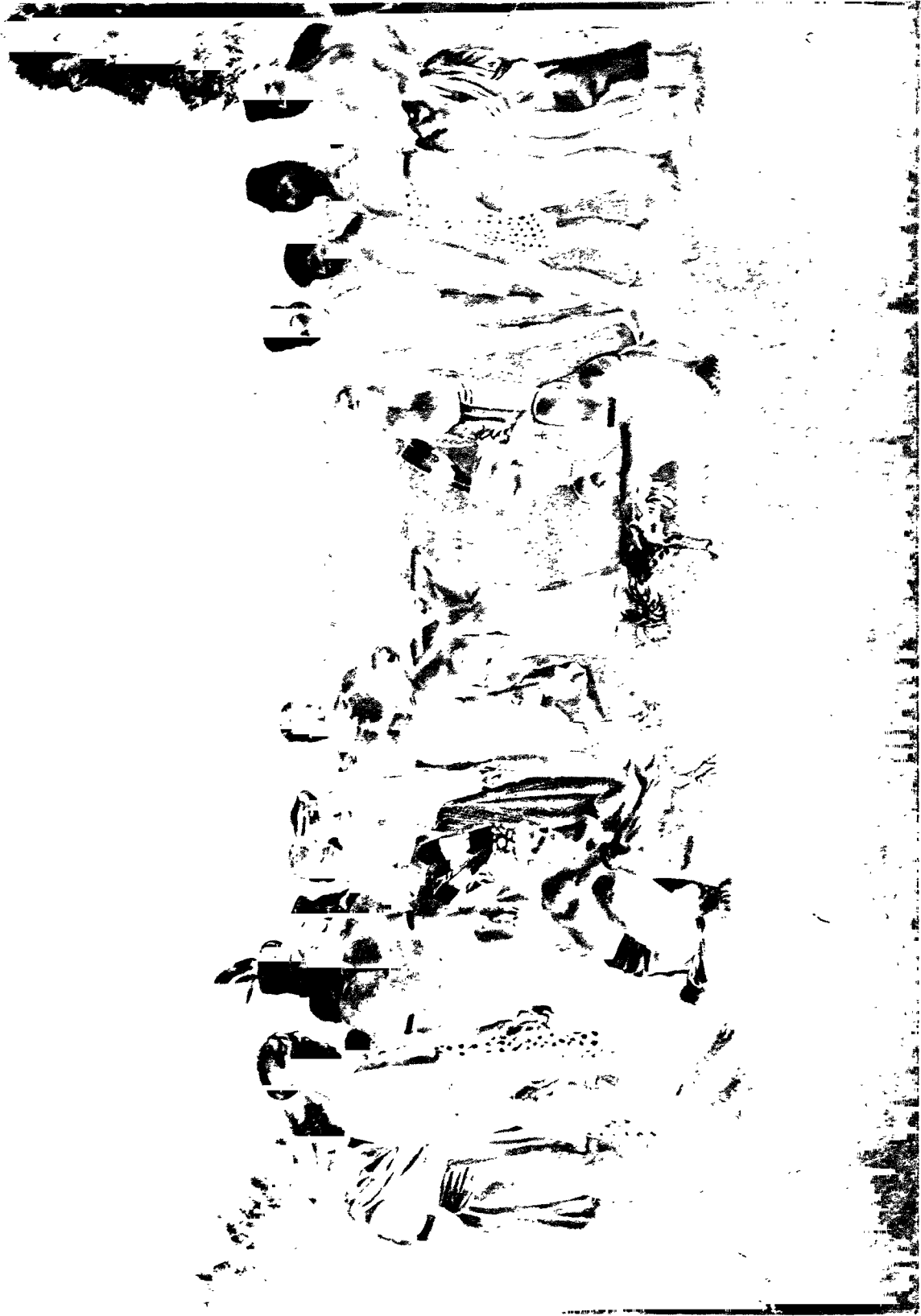
[Charles Hose, D.Sc.]

Immediately before consulting the omens a hut is erected to mark the fact that the people put themselves under the protection of the birds. The hut containing tokens of the omens is considered sacred.

illustrated by the treatment accorded by the people to the heads from the time that they are brought into the house.

Having dried and smoked the heads in a small hut specially built, they bring them up to the house with great rejoicings and singing of the war song. All members of the village are invited to the house, and when everyone is present they abandon all the mourning attire worn out of respect for the dead person in whose honour the ceremony in connection with the heads is taking place.

After everyone has changed their dress, the men carry the heads, which are adorned with the dried leaves of a palm, to one of the altar-posts which stand between the house and the river. A pig having been sacrificed here, its blood is sprinkled over the men, and the heads are carried back to the house. Here the men, dressed in their full war attire and carrying shields and spears, perform a peculiar



Charles Huse, D.S.

COCK FIGHTING, BORNEO.

Cock fighting, amusement of the Soa Dayaks of Borneo, who name their cocks after the birds of prey which their plumage resembles. The cocks are tied first without feet, and then at the low count cock afterward fitted with them. The owners hold them face to face to face with one another, as shown in the illustration, and release them when they show the inclination to fight.

From a photograph by

motion called *Sega-lupar*. Each man in turn faces his neighbour on either side, the whole motion being carried on in perfect time and rhythm.

After this the heads are carefully hung up with rattan beside those previously taken in war. (See illustrations on pages 210 and 213.)

This is followed by a general feast of the whole household, each room supplying and killing a pig to eat. During the feast pieces of pork are placed in the mouths of the heads, and *borak*, the native spirit made from rice, poured into bamboo cups hanging alongside. The *Toh* associated with the



In the courtesy of

The F. W. A. A. A. A.

A PEACEMAKING CEREMONY

As the first step in peacemaking the *Dayaks* come to know the other side's intentions. They bob about and act foolishly and then return. After this the whole peacemaking party indulge in a sham fight called *Jawa*. When quiet is restored they all sit down, drink, and come to terms as to blood-money, etc. Afterwards pigs are killed and their livers examined to confirm the previous arrangement.

heads are supposed to come and devour these offerings, and although the pork is not materially devoured, its spirit, if we may so term it, is supposed to be.

There is always a fire kept alight under the heads, so that they may feel warm and comfortable, and the greatest respect is paid to them.

Whenever *Kenyahs* have occasion to move into a new house a special hut is built in which the heads are stored temporarily, and when all is ready the heads are conducted to the new house in all the pomp and splendour of a triumphant return from war. The *Kayans* do not care to have more than about thirty heads in their house; accordingly, on moving into a fresh residence, they take advantage of getting rid of a few superfluous heads.

A special hut is built not far from the old house, and those heads which they wish to abandon are placed in it.

A fire of smouldering logs is kept burning, so that the *Toh* of the heads may not notice the fact that they are being abandoned. It is supposed that when this fire dies out the *Toh*, though wanting to come and avenge themselves, are unable to do so, as they cannot trace their footsteps through lapse of time and weather.

In this way they believe that the evil effects are surmounted by their ingenuity.

The *Toh* of the heads are considered to have a beneficial effect and take care of the household if they are properly respected, and it is only when through some act of disrespect or neglect they are offended that they will inflict any harm. The *Toh* of the heads are but an instance of *Toh* of other objects, such as those of the rivers, mountains, tombs, caves, and many others. In fact, every locality has its *Toh*, and the people are careful to perform all rites necessary to acquire their favour. The more distant a place, the more to be feared are its *Toh*, and special rites and ceremonies are performed by persons going there for the first time. In the same way, a child who goes into another district for the first time will place an egg in the end of a bamboo stick thrust in the ground, as a propitiatory act. (See illustration on page 217.)



By the courtesy of,

NATIVE OF BORNEO IN WAR COSTUME

[Charles Hose, D. Sc.]

Over his shoulders and back there hangs a leopard-skin, and over this a round breast-plate made of mother-of-pearl. The shield is painted with tortuous designs in red, the ultimate result resembling a hideous face.

MISCELLANEOUS CUSTOMS

THE manner in which an important guest is received by Kayans and Kenyahs is rather curious. A visiting chief, before landing from his boat, will send his messenger to the village, to see that there is no taboo upon the house he intends visiting. If a favourable reply is given, he still remains in his boat for some few minutes, and then makes his way to the gallery of the house, attended by his



From "The Pagay People of Borneo," THE GEOGRAPHICAL MAGAZINE.

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KAYAN WOMAN DANCING WITH A HUMAN HEAD

The women go out to meet the men returning from an expedition, and, taking the heads from them, dance, holding them in their hands. The heads are brought into the gallery, not less than four days afterwards, a hut being built for storing them in the meantime. There are scenes of great rejoicing, after which the heads are hung in the gallery beside those already hanging there. The village then goes out of any mourning in which it has been put owing to the death of somebody of importance.



From]

DAYAK CHILDREN

[*"The Pagan Tribes of Borneo,"*

A Dayak boy and girl are here shown dressed in their best clothes for a ceremony. The stays of the girl are made of rattan covered with small brass rings, and are ornamented with silver dollars.

for an evening to be spent in festivity. After supper a bowl of rice-spirit is brought, and a cupful given first to the host, who drinks it, after pouring a libation to the omen-birds and other kindly-disposed spirits. A bowl is then handed to the chief guest, who smacks his lips and grunts to show his appreciation of its quality; drinking songs are sung, in which all join in the chorus.

As previous to every other important act in their lives, the omens have to be consulted before sowing the seed is actually commenced. A pig or a fowl is sacrificed, and its blood smeared on the wooden figures which stand before the house. Then a specially delegated party set out into the forest to watch the flight and notes of certain birds, particularly the spider-hunter, the hawk and the trogon.

While these are being consulted there is a strict taboo on each house. No one except its occupants may visit it, and no more than is absolutely necessary may be done in the house. During the growing of the padi, various charms and superstitious practices are worked upon it, e.g., women will wave

retainers. Neither he nor his host utters a word nor glances at the other for perhaps a minute. The host fidgets about with his cigarette and gazes at the floor. The guest also does nothing but perhaps clear his throat or cough. Then someone will bring the latter a cigarette, after which the host will commence conversation by some such remark as: "Where did you start from to-day?" when conversation is carried on in the usual manner.

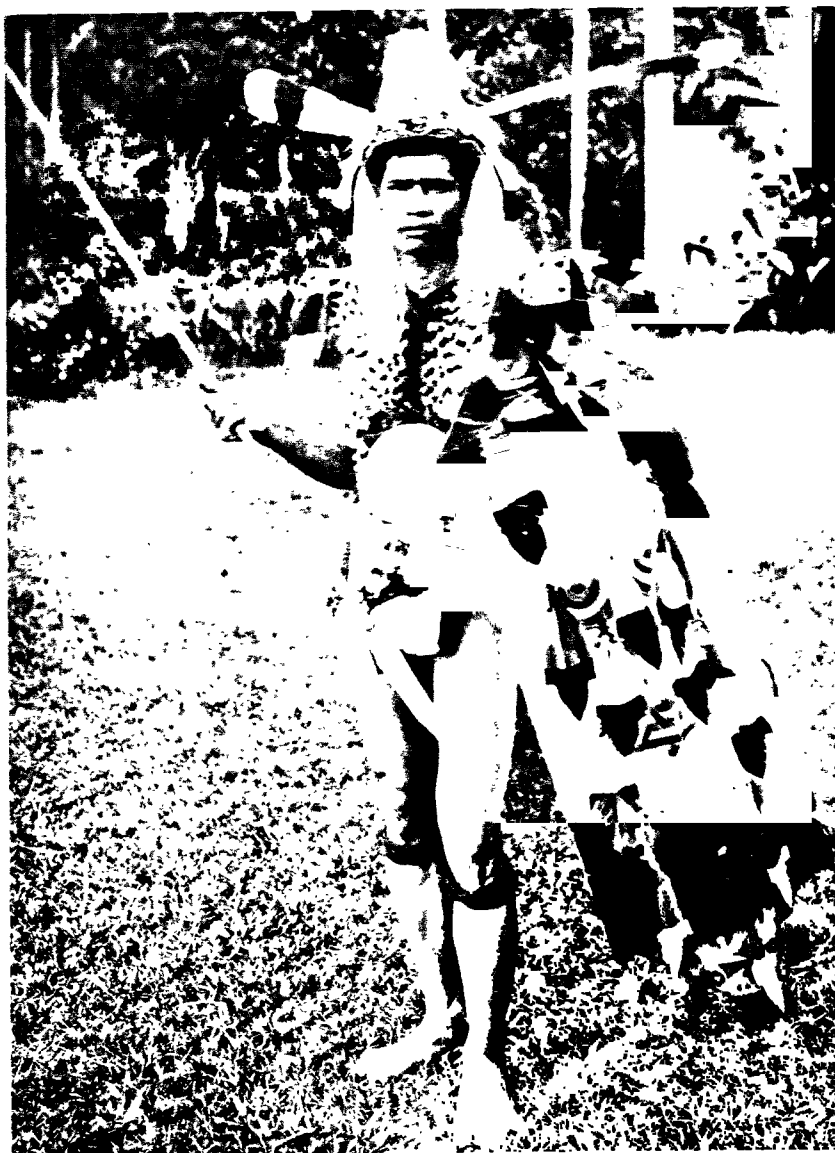
An hour or so having elapsed, food is provided. The chief will leave a little pork and rice on his plate to show that he is not greedy, and his good breeding prompts him to prove his satisfaction with the meal by belching up a quantity of wind with a loud and prolonged noise. He next rinses out his mouth with water, and spits it out between the floor boards, rubs his teeth with his forefinger and washes his hands. He then takes his cigarette, which he has placed behind his ear, and rejoins his host

charms and a fowl over the crops, at the same time making exhortation to the seeds and to the rats, sparrows, and other pests of the crops.

If the first gatherers of the crops, who are always women, see or hear anything of an ill-omened nature, they will go back to their house again and stay there forty-eight hours on pain of death or a serious illness. Entrance to the house is forbidden during a period of ten days after the corn is gathered. When the storing is well advanced there is a festival, during which the seed grain for the following year is prepared.

There is also another interesting custom at this time. Four ditch-skaters are caught, and placed on water in a large gong; their movements are watched by some old man, who calls upon them to direct their movements; these he interprets as denoting a good or bad coming crop, and at the same time calls on the god *Laki Ivong* to bring the soul of the padi to their homes. After juice from the sugar-cane is poured upon the water, the women drink the water, while the beetles are carefully placed back in the river to carry the people's messages to *Laki Ivong*.

This is followed by much boisterous fun. Boiled sticky new rice is made, and covered with soot by the women, who dab the pads upon the men, covering them with sticky, sooty marks. There is great dancing, during which the women dress as men, and the men act in imitation of such animals as the monkey or the hornbill (see illustrations on pages 219 and 231). The custom which has most interest attaching to it is undoubtedly head-hunting, and this brings us on to the customs connected with war. Although the Dayak has been known to take heads just for the glory of doing so, this remark cannot be applied to the Kayan, who does not wantonly engage in bloodshed. The avenging of past injuries and the necessity of possessing heads for use in funeral rites combined, are the general causes for war. After a deliberation of the



By the war festival.

[Charles H. H. S.]

NATIVE OF BORNEO IN WAR COSTUME

Whenever obtainable, human hair is used to decorate the shield and so render the effect more formidable when the warrior approaches an enemy.

chiefs, the omens have to be consulted with great formality. Two men are appointed for this purpose, and set off to the jungle to watch for the sound and movements of certain animals. If unfavourable omens are obtained, this is immediately reported home. Then they watch again. (See illustrations on pages 223 and 224.)

The place of observation is determined by seeing a spider-hunter fly across the river, chirping. Then one immediately repairs to the bank and a stick about eight feet long is cut so as to form bunches of shavings upon it. It is then stuck in the ground with the end which is out of the

ground pointing towards the enemy's village (see illustration on page 220). Meanwhile a fire is lighted in the boat, or on the river's bank, and the position made clear to the spider-hunter, its help being requested. They then sleep, and the next day look out for the trogon—a bird with a crimson chest and a very shrill note. This is spoken to in a manner similar to that of the spider-hunter on the previous day. They then sleep again and hope for a favourable dream. Next the hawk has to be observed. When this happens and a fire is lighted, he is requested to fly to the left.

This process again is marked by another omen-stick placed beside the former one. Then a lapse of time is allowed to go by, and they await the flight of a hawk towards the right. If everything goes along satisfactorily, they report it to the chiefs, who then sacrifice a pig before the altar-posts standing in front of the house, surrounded by their followers. The whole force then repair in their war-boats to the spot where the favourable omens were found



From

A KENYAH GOD

The People of the Tropics

Bali Atap is a Kenyah god who protects the village against illness or harm of any kind by warding it off with his spear. Round his neck are tied a number of knotted strings, each knot representing an individual, and each string a family, who has at some time made an offering.

and remain there for two days. From here spies are sent out, or else the movements of the enemy are ascertained by examining the liver of a pig. Every man of the party observes certain taboos; they may not smoke; boys must sleep in a crouching position; fire must be made only by friction (see illustration on page 212). The attack is usually made stealthily at daybreak, and a house, the object of attack, is surrounded and then set on fire; those trying to escape if they offer steadfast resistance sometimes are able to fight their way through.

The head is hacked off of those killed and the party returns home again in great haste, for fear of being ambushed or followed. It is not usual for the Kayans to kill a captive, but if they have not



For the courtesan.

KLEMANTAN WOMEN DRESSED FOR HARVEST FESTIVAL

The women dress in men's attire at the Harvest Festival. There is general merriment and all kinds of jokes are played, one of which is slapping men on the face with a sooty mixture after which they run as a challenge by the men, who are also



By the courtesy of]

KLFMANTAN GRAVE

[Charles Hose, D.Sc.]

In these mausolea some ten or more coffins are placed of the same family. Articles of value and things in daily use are damaged, as they believe that the spirits of these things are released in the next world and are of use to the deceased there

his tomb. On returning everyone bathes in the river and has waved over him by an old man some leaves taken off the decorated head, with a wish of prosperity. After not less than four days the heads are brought triumphantly into the house and marched up and down the long gallery to the sound of singing, stamping and general rejoicing. Then follows a time of merry-making, in the course of which the women take the heads and perform fantastic dances, finally hanging them beside the old ones. (See illustration on page 227.)

There are two possible reasons for the practice of taking heads of victims. The one for the ornamentation with hair of the sword-handle and shield. The other, which seems the more plausible, is that the custom arose from the sacrificing of slaves at the death of an important person, so that their shades might minister to the deceased when journeying to the other world. It would be quite likely that the relations of a chief would prefer to slay an enemy rather than a slave, who is one of their possessions. This step would be followed by the easier way of bringing only the head to the tomb as is sometimes done, and would account for the custom of securing a head to terminate

secured a head they will sometimes cut off the head of a prisoner who is badly wounded. The Dayaks, if they are able to, take the heads of their own followers who have fallen in battle and bury them in some safe place, for fear they should fall into the hands of the enemy.

Success in the fray is marked by the boats being decorated with palm-leaves on the way home. Everyone shouts a war chorus as each village is passed on the way, and those who have taken heads stand up in the boat. On the way back the heads are slightly smoked and placed in the stern of the boat until the village is reached. They are then taken out and placed in a specially prepared hut, amidst loud shouting and cheers from the women and those who have remained behind. It is this time that the boys have to receive their first lesson of war as previously described. If mourning for a chief has to be terminated, a head is carried to

mourning. Possibly both the above have each done their share in securing the custom of head-hunting.

A woman who is ill is persuaded to admit that a devil has possessed her, and to become a medicine-woman. In this manner she becomes cured of her complaint, and at the same time acquires the power of helping others to do the same. Whether she is capable or not for this, is determined by a ceremony called *Bayoh*. The room where the powerful spirits, who are invited to the house, are to appear, is decked very elaborately. Music in the form of gongs and drums sounds forth through the village, which is repeated periodically throughout the night and possibly the following night also.

Medicine-women, generally old and unattractive, but gorgeously attired, collect in the centre of the room. Then, one by one, they commence to dance to the time of the music, hissing, and waving their hands about frantically. One of them approaches the patient, and gives her a pinang-blossom to hold, covering her head with a cloth. The patient is brought to, and seated in, a cone, which is whirled round at a terrific speed. Gradually all are worked up to a frenzy. The spirits are supposed to be attracted by this, and ask the chief medicine-woman why they are calling them, to which she gives the answer that there is someone sick. The spirits thereupon go away to fetch the more powerful spirit, to whom they are subservient. He is asked by the chief medicine-woman whether he can help them, and if he replies no, then some other spirit is asked the same question, night after night, until the patient recovers. At times the ceremony is most gorgeous, a rattan swing, covered with a beautiful cloth, being provided for patient and medicine-women to swing upon, and a platform or ratt for the reception of the evil spirit, which is floated out to sea.



The Kenyah grave.

TOMB OF IMPORTANT KENYAH WOMAN

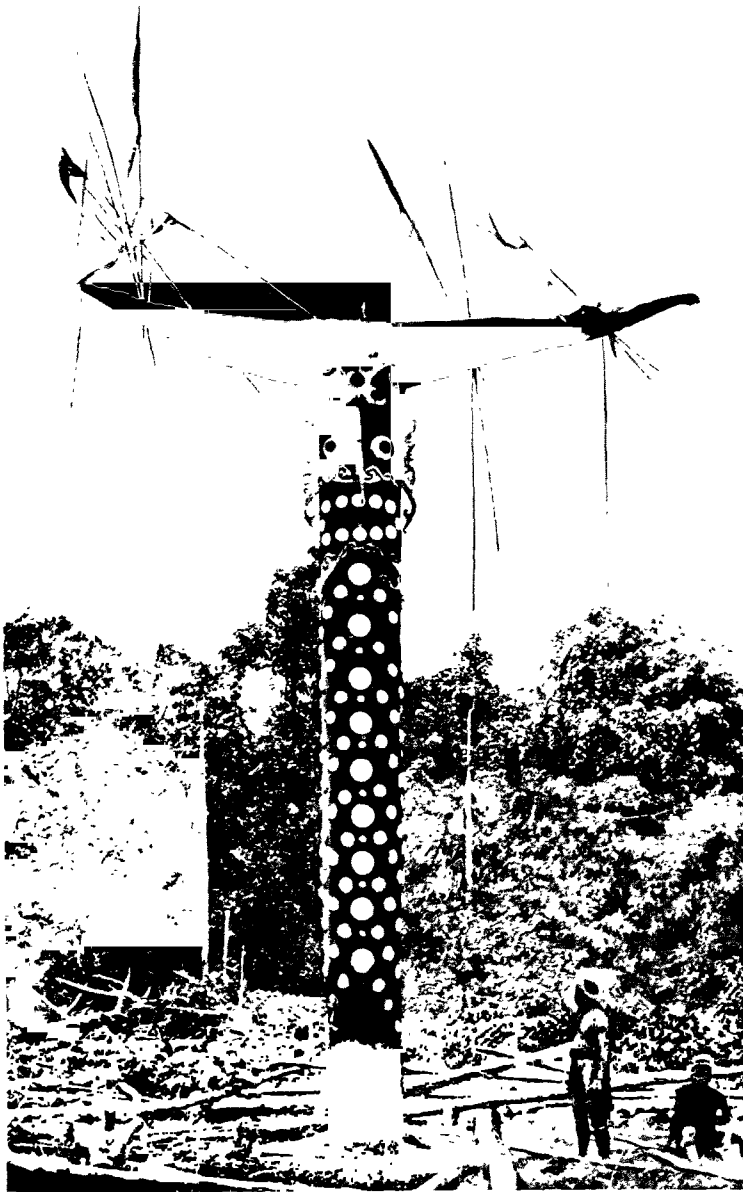
The hats and other garments which are seen in considerable number round the grave consist of those of the deceased person which she habitually used. Some also belonging to friends may have been added as a token of respect. Some of the hats are made specially for a grave, and are known as "grave hats."

The women make up and play their part very realistically throughout this ceremony, seizing the sick person's head as a pretence to catch the evil spirit, and it must be admitted that not infrequently the ceremony works a cure. If it fails in this object, it serves as an occasion for a feast and general

hospitality, and so is an exceedingly popular practice.

Tattooing is a general custom among the tribes of Borneo, and has many significations, according to the image tattooed and the part of the body on which it is placed.

The chief reason for tattooing, in the case of the Kayans, is for ornamentation, but it sometimes denotes bravery in war and is occasionally used to ward off illness. If a man of the Baram Kayans has taken a head he can have the backs of his hands and fingers tattooed; if he has only been party in the fray, he can only have one finger tattooed. As mentioned under death customs, a bracelet is placed round the wrist to prevent the soul from escaping again after a severe illness. As this may get broken, a tattooed pattern is sometimes worked on instead, and this is believed also to ward off future illness. Designs of human faces, animals and plants are also tattooed on people. Women before marriage are tattooed extensively, but seldom after marriage, as it is considered immodest; the designs are supposed to act as torches in the next world (see illustration on page 206). It is against custom to draw the blood of a friend, and a present is always given to the tattooer to overcome this superstition, otherwise ill-fortune would fall on both families and the tattooer would become blind. Tattoo also



By the courtesy of

KLEMANIAN GRAVE

[W. H. Furne and

The coffin is placed in a ridge at the top of the horizontal pole. A long slab is placed over this to form a roof and thus enclose the coffin. The post is elaborately decorated with china plates and flags.

serves to distinguish class; the lower the class, the wider the lines in the ornamentation. Girls of the Long Glat tribe commence to be tattooed when only eight years old, and are tattooed all over their body gradually. This is done under the belief that a woman who is completely tattooed will have the benefit of bathing in the mythical river Telang Julian when she dies and consequently be able to gather the pearls to be found therein. Women who are incompletely tattooed will only be allowed to stand on the river bank, but those who are not tattooed at all will not be able to go near.

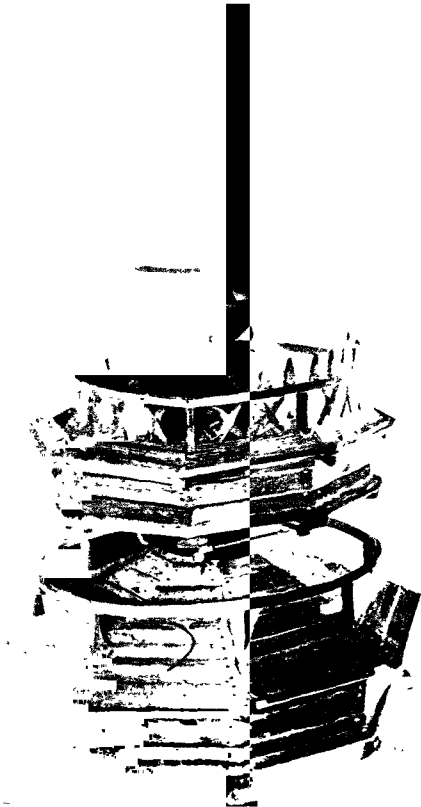


The complete work

PENG COFFINS IN THE MAHINKAM RIVER

[Dr. A. W. Yonahdas]

These coffins are laid upon ledges of the limestone cliffs of a canon. Notice the two figures representing slaves who are to attend on the departed spirit in the next world.



From "The Pagan Tribes of Borneo," by Outlets House.



[By permission of Messrs. Macmillan & Co.]

SPIRIT HOUSE USED IN BAYOH CEREMONY.

In cases of madness or serious illness the Bayoh woman has to persuade the good spirit to come and turn out the evil spirit. The patient is placed in a cone, which is whirled round with the idea of making the patient giddy.

CHAPTER VI

SIAM. By W. A. GRAHAM, F.R.A.I.

INTRODUCTORY, AND CUSTOMS RELATING TO BIRTH AND CHILDHOOD

THE inhabitants of Siam are a very mixed people. Over twenty distinct races are to be found within the confines of the country, descended from Mongolian tribes which have at one time or another overrun the Indo-Chinese peninsula.

The Siamese are the result of an early cross between the Lao and Khmer, two of the above-mentioned Mongolian tribes, to which cross has been added Malay, Talang, Cambodian and Chinese blood, with an occasional dash of Burmese, Shan, Indian and European also.

The race has many artistic leanings. All are enthusiastic lovers of the drama, while singing, dancing, and the playing of musical instruments are common accomplishments. The people are vastly superstitious, and arm themselves with charms against every imaginable evil. Provided his charms are all right, the Siamese man is fairly courageous, but he will not venture his person where the fates are not propitious.

The features of the Siamese are not prepossessing, and are rendered less so by the customs, common to both sexes, of wearing the hair standing erect all over the head, and of blackening the teeth by the chewing of betel or by the application of a vegetable dye. The Lao ladies wear their hair long and keep their teeth more or less white, much to the advantage of their appearance.

The principal garment of both male and female is a cloth some two and a half feet wide by seven feet long, the middle part of which is passed round the body, which it covers from the waist to the knees, and hitched in front so that the ends hang down before. These ends, being twisted together into a rope, are passed backwards between the legs, drawn up and tucked into the waist at the middle of the back. The result resembles knee-breeches when seen from before, but reveals a certain amount of bare thigh behind. In olden days the ladies wore this garment, which is called *panung*, arranged like a skirt. When they took to tucking it up is not certain, but tradition ascribes the birth of the fashion to their being required to personate men in one of the ancient wars with Burma. The Lao women still wear a skirt. A belt to keep the *panung* in place is worn by men, not by women. An ancient rule prescribes a certain colour for each day of the week—Sunday, light red; Monday, silver grey; Tuesday, red; Wednesday, green; Thursday, variegated; Friday, light blue and Saturday, dark blue. The rustic bothers himself very little about clothes, sometimes wearing a short muslin vest in addition to the *panung*, but more usually going naked from the waist up. The men who live in towns aspire to white-drill coats of European cut, cotton stockings and pipeclayed shoes, which, together with the *panung*, make up an effective costume. Officials, who form a large proportion of the population of Bangkok, are all uniformed. The women formerly wore nothing in addition to the *panung*, except a light scarf wound round the body and concealing the breasts; but though this is still the most usual costume, jackets and much-befrilled European blouses are now worn. The high-class ladies also affect openwork stockings and high-heeled shoes. A pale yellow face-powder is much used, and flowers are worn twisted into the hair. Small children wear no clothes except on special occasions, unless the heart-shaped silver or gold disc suspended before the person of little girls can be dignified by the name. Jewellery of quaint design is much worn by women and children.

When a Siamese infant is born, it is immediately examined by learned females for marks which may guide the sooth-sayer



[Photo by]

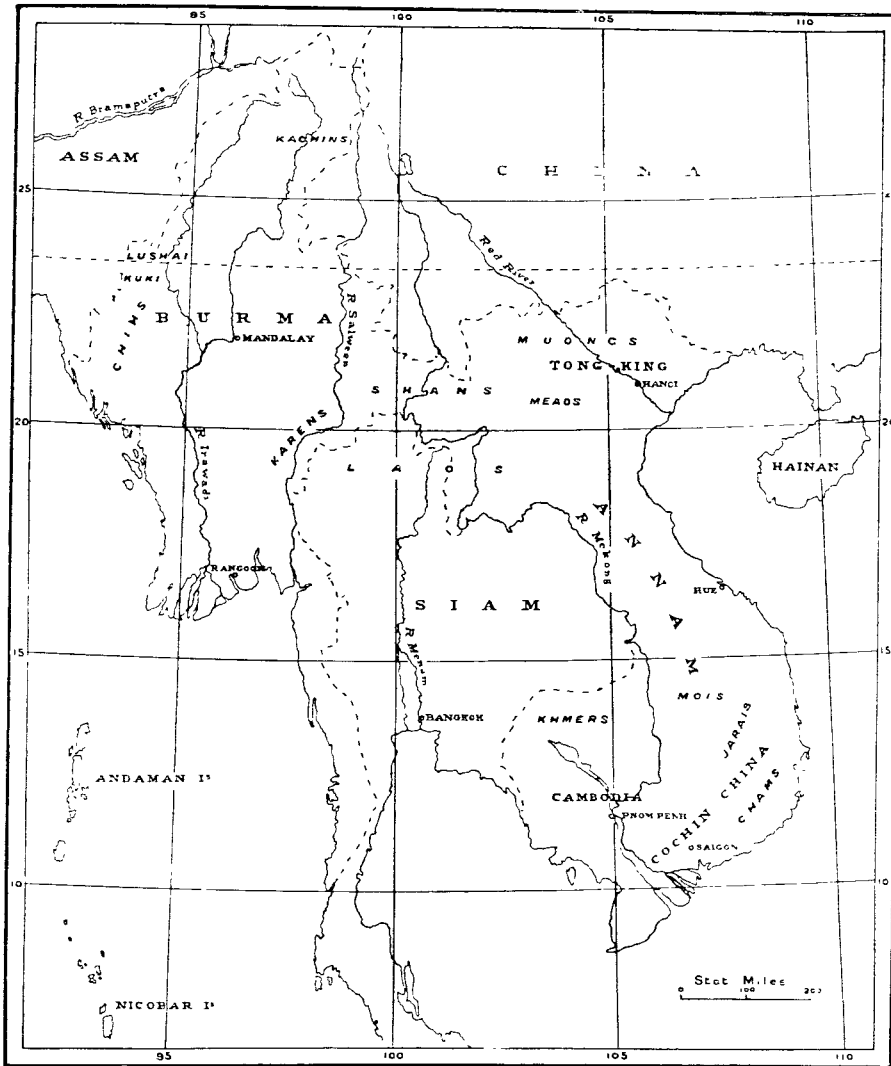
[R. L. 1902]

A KAREN WOMAN

The Karens of Siam are purely spirit-worshippers, whose ritual takes the form of sacrifice, with its attendant feasting and heavy drinking of strong rice-spirit. The art of divination is much practised by them, principally by means of the inspection of the bones of slaughtered fowls. The women decorate their costumes with embroidery of grass seeds, wear silver rings in their ears, and after marriage a blue cloth on the head.

in prognosticating its future. It is then left very much to itself, while the mother, stretched upon a plank bed, is subjected to the heat of a great fire, a treatment which is supposed throughout Indo-China to hasten recovery in such cases. When the child is about a month old, its head is shaved ceremoniously, and a horoscope is cast for it by the family soothsayer. About the time when it is able to walk, the provision of a name becomes necessary. The soothsayer is again called in, and after consideration of the horoscope and other portents, a name is selected from amongst those suitable to the year, month, day and moment of birth.

The baby is a domestic tyrant. All his relations are his humble slaves, his lightest wish is law, and he is spoiled and petted all round. In complete nudity he rolls in the dust or paddles in the canal, with the tropic sun beating on his fat yellow body and shaven poll. At the age of four or so, head-shaving is partially discontinued, and his mother begins to encourage a wisp of hair on the top of his head, which she twists into a tight knot and transfixes with a gaudy pin. Shortly after this he begins to wear clothes and, a little later, is sent to school at the village monastery. His course of life here diverges from that of his sisters, who, having led an existence entirely



MAP OF THE INDO-CHINESE PENINSULA

similar to his own up to this point, have usually no schooling, but begin now to learn the household duties which will be their care in later life.

Between the ages of ten and thirteen the topknot of both boys and girls is cut off with the observance of elaborate ceremony, the occasion being considered one of the most important in the life of the individual. On a day fixed by the soothsayer an altar is erected in the house of the parents of the child, on which is placed an image of the Buddha, both the altar and the room in which it stands being decorated with candles and such ornaments as the family can afford. Around the altar are disposed shears, a bowl of holy water, a conch-shell, and other paraphernalia of the ceremony, and a stand is placed near by on which portions of food are disposed for the refectory of the family gods. A sacred thread is passed all round the house under the eaves, the ends of which,



Photom.

THE TOPKNOT CEREMONY

In Siam the topknot of both boys and girls between the ages of ten and thirteen is cut off with the observance of elaborate ceremony. After the actual cutting of the hair which takes place at sunrise, the child ascends a platform specially built for the occasion, and is sprinkled with holy water. This illustration shows the late King Chulalongkorn pouring holy water on the head of one of his sons immediately after the cutting of the topknot.



Photo by]

[Antonio

THE TOPKNOT CEREMONY

For this ceremony a child has his head shaved clean except for the topknot, is clothed in fine apparel and decked with all the family jewels. The topknot is untwisted and divided into three strands, the most honoured guest and two aged relatives take each a strand and, as the sun rises, cut it off amid an overwhelming burst of drum-beating and music anything is toward. The child, with head clean-shaven except for the topknot, appears just before the sunrise, the topknot is quickly untwisted and divided into three strands, the most honoured guest and two aged relatives take each a strand and, exactly as the sun rises, cut it off amid a sudden overwhelming burst of drum-beating and music. The food of Kétu is then removed from

entering the house, are placed convenient to the hands of the monks who shall attend the ceremony, and whose homilies, travelling along the cord, shall keep all evil spirits from interfering with the proceedings. The ancestors of the child are not forgotten, for the urns containing the ashes of these are arranged on yet another small altar, whence they shed a benign influence on the scene.

Outside the house a scaffolding is raised, on the top of which is a square platform shaded by a canopy supported on four posts inclining inwards and draped with curtains of muslin. A tapering structure stands on this platform containing food to propitiate the god known as Kétu, the giver of long life.

On the afternoon of the day but one before the actual hair-cutting, the friends of the family visit the house, each bringing a present. The monks arrive later, heralded by the beating of gongs, and seating themselves in a row on a raised dais, are regaled with tea. After an interval the child appears, clothed in fine apparel, and decked with all the family jewels (see illustration on this page). A recital of prayers follows, in which the visitors join, after which the band strikes up, tea, food, cigars and betel are handed round, and the party devotes itself to merry-making. The next day is passed in listening to the exhortations and recitations of the monks, with intervals for music, and perhaps with a theatrical performance in the evening.

Before the dawn of the third day the monks return quietly to the house and a meal is eaten. Silence is rigidly preserved in order that evil spirits who may be about shall not discover that

anything is toward. The child, with head clean-shaven except for the topknot, appears just before the sunrise, the topknot is quickly untwisted and divided into three strands, the most honoured guest and two aged relatives take each a strand and, exactly as the sun rises, cut it off amid a sudden overwhelming burst of drum-beating and music. The food of Kétu is then removed from

the platform outside, and the child ascends and sits down upon the vacant spot, when, one by one, the relatives and friends go up and pour water from a shell upon the bald head, until child, platform and all are wet through (see illustration on page 239). A change of clothes is quickly made, and the hero of the hour, clad now in the very finest garments obtainable, goes through the ceremony of feeding the monks. This part of the observance is accompanied by much music, and is followed by final recitations and chantings of holy words and by a sermon.

The elaboration of the ceremony varies, of course, with the wealth and position of the family concerned. The topknot-cutting of a royal prince is an occasion for public holiday and rejoicing; magnificent buildings are specially erected for the purpose; hundreds of monks and thousands of poor are fed each day; bands of musicians keep the air vibrating with the sound of their instruments; theatrical representations and fireworks occupy the nights, and each stage of the ceremony is witnessed by dense crowds of sightseers.

After the cutting of the topknot the girls return to their household pursuits, and developing rapidly into women, soon achieve their destiny by marriage. The boys continue their education,



Photo 692

THE SAND FESTIVAL.

The Sand Festival has its counterpart in the rush-bearing festivals still celebrated in some parts of England. In March the people bring sand into the precincts of the temple and fashion it into small pagoda-shaped heaps which they decorate with flags and thereby acquire merit.

and at the age of twenty or so receive what may be called their confirmation in the Buddhist faith, accomplished by the admission of the youth into the Holy Order or the Monkhood.

Buddhism demands that every truly consistent follower should fly from the world to the refuge of the Order, and since the vows are not irrevocable, every youth, though intended for a lay career, takes them upon himself in order to observe the letter of the Law, and the occasion is one of much rejoicing on the part of his relations. Dressed in magnificent clothes, the aspirant walks

in procession with his relatives and friends and all the girls of his acquaintance, and after showing himself in public, reaches the temple, upon entering which he finds himself before the abbot, seated with his monks around him. The candidate sits down on the floor facing the abbot, and



Photobry

A MEAO WOMAN

The head-dress of a Meao woman is formed of a number of stiff rings of bamboo covered and fastened together with cloth and richly ornamented with beads and silvery seeds. Cock's feathers and embroidered ear-lappets complete the head-dress, which is crowned by an arrangement like the handle of a basket.

the congregation arranges itself behind him. Presents are offered to the monks, the candidate prostrates himself three times, and is then formally presented as a suppliant for admission to the Order. He is thereupon catechized as to his bodily and mental fitness, and having given satisfactory replies, prostrates himself again and implores to be taken from the world and admitted to the Order. Thereupon his name and condition are registered, and he is publicly stripped of his princely clothes and dressed in the yellow garments of a monk. A begging-bowl is slung on his shoulder, a fan is placed in his hand, and thus habited, he prostrates himself once more and announces audibly:

"I go for refuge to the Buddha."

"I go for refuge to the Law."

"I go for refuge to the Order."

Then he takes upon himself the ten vows—not to destroy life, steal, or lie, to live chaste, to drink no intoxicant and to eat only at the prescribed times, to shun all worldly delights, to use no personal ornaments, never to handle money, and to sleep on the floor. The abbot then announces publicly that the candidate is received into the Order, and recites the list of duties which he must perform and of sins which he must avoid.

At any time release from the vows has only to be asked to be given, when the youth can return to the world. Three months is the usual period of retirement where there is no intention to remain a member of the Order.

CUSTOMS RELATING TO COURTSHIP AND MARRIAGE

SIAMESE men usually marry at about the age of twenty, the women at from fourteen to seventeen. An old maid is almost unknown in this happy land. The national view of marriage is peculiar in that the attendant ceremony is regarded as of very little importance, and may be abbreviated to



[Photom.]

[R. 1. 2]

SIAMESE PALLET-DANCERS

The Siamese are passionately fond of music, drama and dancing. The legitimate drama is of very ancient origin and so imbued with convention as to be almost incomprehensible to the uninformed spectator. A great part of the entertainment, however, consists in *pas secul* dances portraying love, triumph or debauch, and ballets representing the array of armies, clopements or, as in this case, the flight of angels.



Photo by]

[T. A. Gerald Strickland

A SACRED WHITE ELEPHANT

The religious cult of the White Elephant is now almost entirely confined to Siam. All matters connected with their capture, installation and education are peculiarly the province of the Court Brahmins, who minister to them when they are ill, conduct periodical religious services in their presence for their welfare, and cremate them when they are dead. The elephant is here seen in the procession connected with the Swing Festival.

any extent or altogether dispensed with. Cohabitation is, in fact, the only thing necessary to constitute a marriage valid in the eyes of the law. But since parents naturally like to mark the occasion of a child's wedding, some part at least of the ceremony is usually observed, and the whole matter is made as formal as possible. The short hair and manlike garments of the girls detract much from their charm, and signs of a radical change in such fashions are apparent. Meanwhile, however, the style still seems to find favour with the young men, for marriages of inclination are not uncommon. They are not the rule, however, for the greater number are by arrangement purely. An aged female skilled in diplomacy is sometimes used to negotiate between families desiring an alliance, but it is now becoming the rule for parents to discuss these things openly with each other. The comparison of horoscopes, which was at one time *de rigueur*, is also now more or less neglected. The ceremony, if fully observed, takes place in the home of the bride, and lasts for two days. The groom is escorted there by his friends with a hired band, makes presents to the family, and is installed in a room either in or near the house. The parents on both sides and their friends then gather in the reception-rooms of the house and eat, drink and chew betel, while the capital of the youthful pair, to which both families contribute, is counted and discussed. A tray bearing the paraphernalia for betel-chewing is at this time presented by the groom, and a choir of monks chant appropriate formulas. Later on, the bride and groom appear, and kneeling together united by a holy cord, have rice sprinkled upon them and holy water from a conch-shell poured over them by the guests. They are then separated, and the boy spends the rest of the night serenading his lady-love with the assistance of his hired band. On the following morning a feast is given to the officiating monks; spasmodic merriment continues through the day, and in the evening the

bride is formally conducted to the chamber of Hymen. The couple live for a time with the bride's family, often until the first child is born.

Frequently the ceremony is cut short at the point where the groom presents the betelnut-tray, the marriage being consummated immediately afterwards. In cases where the girl is of much lower social status than the man, it is common to have no ceremony at all, as also when the parties elope together.

Polygamy, not being directly forbidden by the Buddha, is considered permissible, and a man may contract connubial relations with as many women as he can afford to keep; but the first wife can always claim precedence, and usually remains the acknowledged head over all subsequent wives. As a matron grows old, she often deems it wise to supply her husband with lesser wives, thus making home still attractive to him, and at the same time enhancing her own importance as the head of a large household. Divorce is by mutual consent and entails division of property, except in the case of lesser wives, who can be put away without compensation at the will of the husband. All children inherit, but those of the first wife receive the largest portion. Amongst the peasantry a man generally finds one wife as much as he can contend with, and polygamy is uncommon in that class.

CUSTOMS RELATING TO DEATH AND BURIAL

THE nature of the Siamese faith robs death of many of its terrors. When a man is dying his thoughts turn rather to speculation as to his next birth than to the horrors of impending dissolution, and thus his last moments are comforted by the kindly philosophy which has done so much to make his life easy. After death, the body is washed, enshrouded in a clean white cloth, and



Photo 107

THE SWING FESTIVAL

Part of the military procession is here shown on the way to the "swinging." The men in the front represent doctors of the olden time. All types of the army from the past to the present day are shown in this procession.

with a coin placed in the mouth for the payment of toll at the gate of Paradise, is laid in a coffin. This, covered with black cloth and ornamented with silver-paper trimmings, is placed upon a high bier, surrounded by candles and objects valued by the deceased, in the principal room of the house where it is watched by friends for one or two days and nights. At this time the relations of the deceased are "at home," and receive the condolences of acquaintances in return for light refreshments. Monks are invited to the house during the watching, and in the evenings sacred recitations, somewhat in the form of memorial services, are given. A band of musicians is introduced into the house as soon after the occurrence of the death as can be, and this plays at intervals through the first days, partly to cheer the mourners and partly to keep away evil spirits. Sometimes women are hired to lament the departed, which they do in the loudest possible tones. The watching ended,

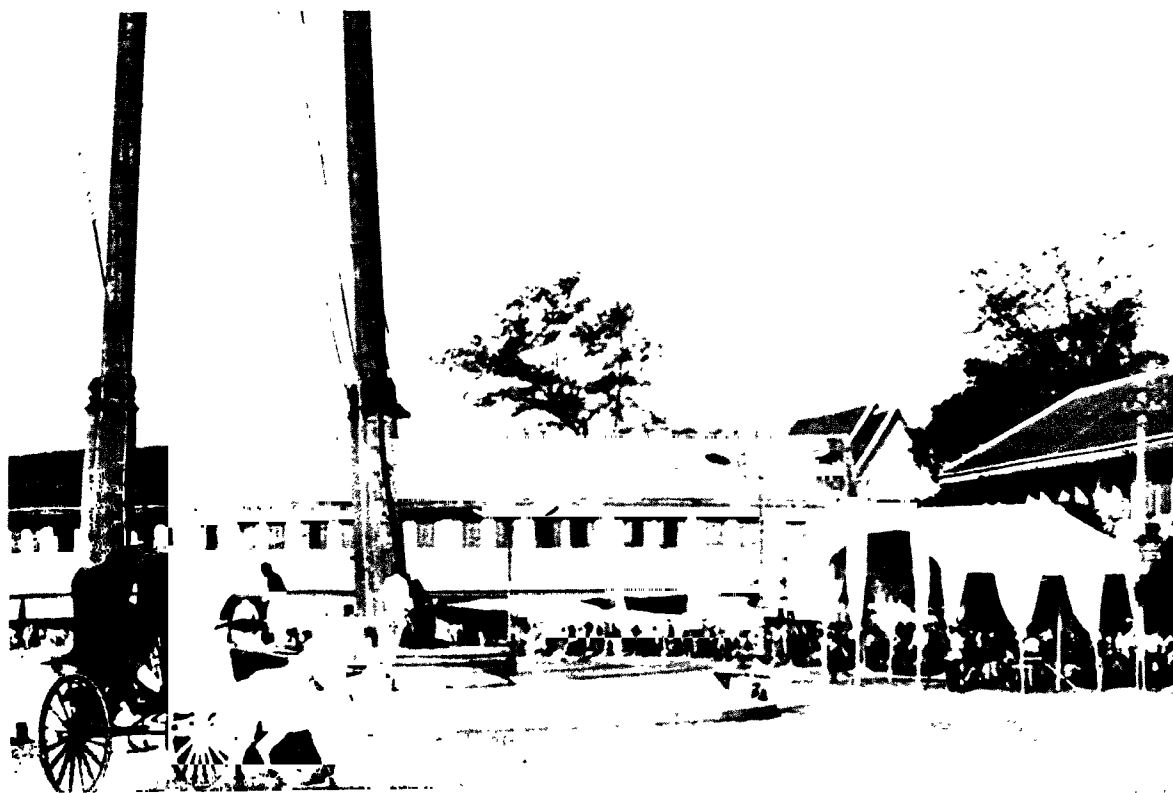


Photo by

[P. A. Gould Studio]

THE SWING FESTIVAL

The annual Swing Festival is intended as a thanksgiving for the past year's harvest and an intercession for prosperity in the future. On the right is the temporary pavilion where the Phya sits during the swinging with his foot placed on his knee. His seat is a bamboo railing.

the body is removed to the temple, where it is either cremated at once or deposited until preparations for the obsequies can be completed. Sometimes, however, especially amongst the upper classes, the body is kept in state in the house for a period which may extend to many months (see illustration on page 257). On removal from the house the coffin is passed through a hole in the wall, is carried round the house several times before being taken to the temple, and, finally, at cremation the bearers march it round the pyre three times before depositing it to be burned. In this way the ghost of the deceased is confused as to the direction taken and cannot find its way back to the house.

There is a regular cremation season in Bangkok, when much money is spent on the obsequies of persons who have died during the past year. At this time those who have a body to dispose of invite their friends to a crematorium, which is either at or near a temple, and there burn it with

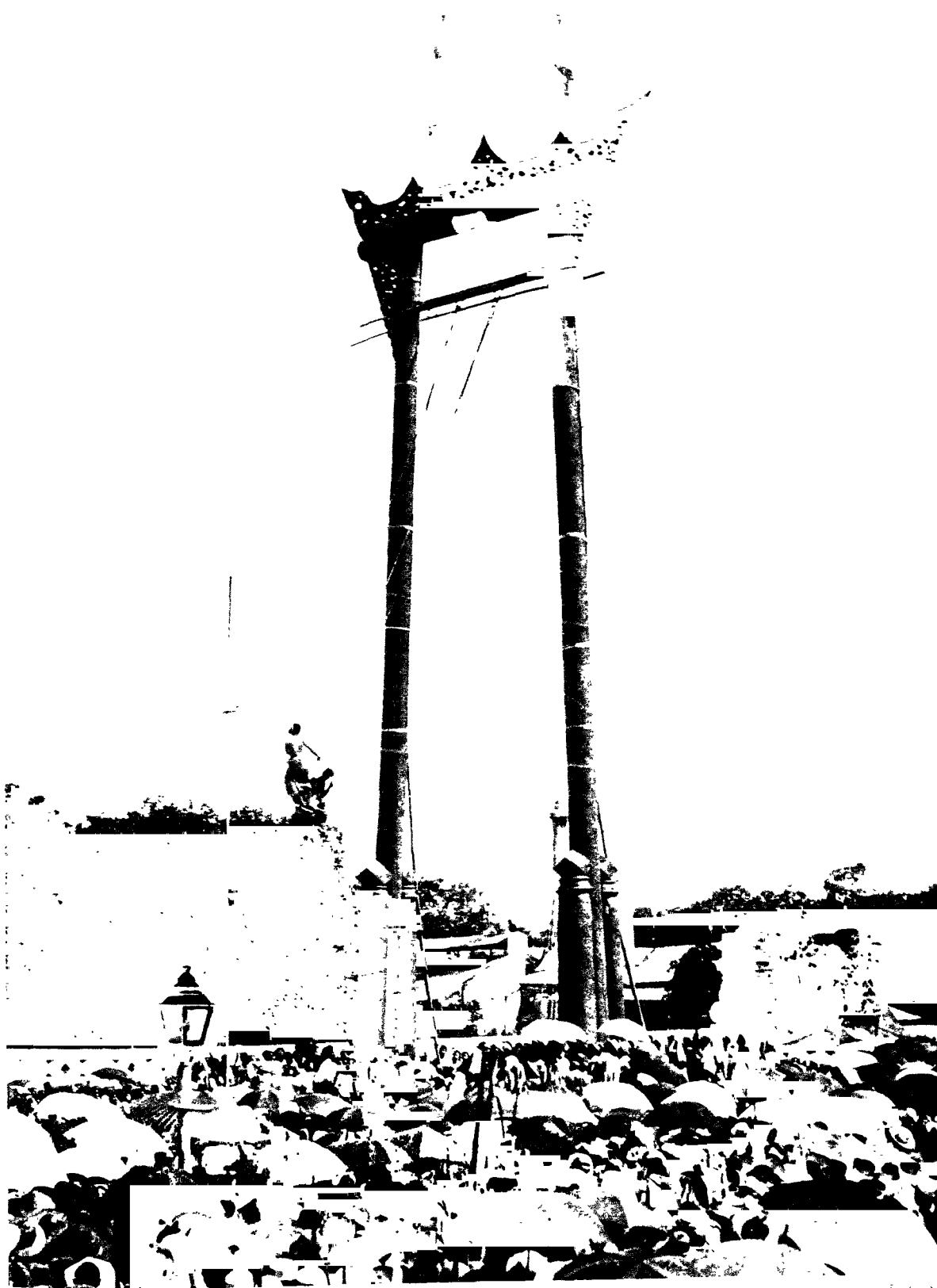


Photo 107

107

THE SWING FESTIVAL

The swing is about 100 feet high, and near it is a bamboo to which a small bag of coins is fastened. Four persons, whose costume indicates connection with rain gods, are hoisted on to the swing and move it by pulling on the slack ropes tied to the top. When sufficient impetus has been obtained one of them grabs at the bag of coins with his tongue, and when successful is loudly acclaimed.



From "Siam."

[By W. A. Graham]

THE FIRST PLOUGHING

The presiding official is here seen guiding a gilded plough drawn by gaily-decked oxen thrice round a charmed field, upon which rice seed which has been blessed is afterwards strewn.

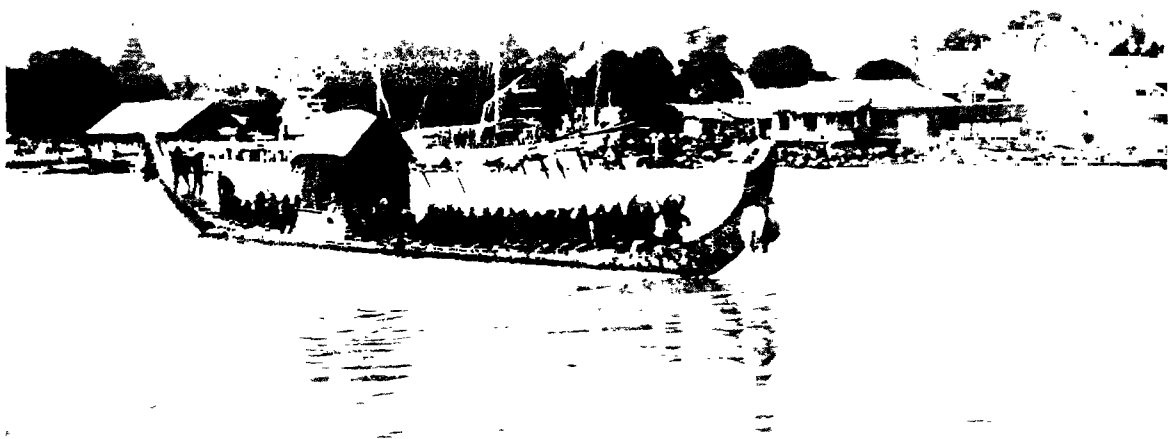
elaborate ceremony on a pyre, the magnificence of which varies with the opulence of the deceased. The rites continue for two days to the accompaniment of music, dancing and feasting. The pyre is lighted by the most exalted guest present, and the fire is fed by offerings of scented tapers contributed by the company (see illustration on page 254). The guests receive memorial gifts, money is scattered amongst the poor, and displays of fireworks are given at night. It is a point of honour to spend as much money as possible, and it often happens that the whole of a man's estate is dissipated by his heirs in giving him a suitable send-off.

The cremations of kings and princes are events of the greatest importance, and partake of the nature of public festivals, lasting sometimes as long as a month, during all which time thousands of people are fed daily and entertained at the royal expense. The bodies of royalties are not laid in coffins, but are placed in squatting position, upright in copper urns contained within a shell of gold. Each stage of a royal cremation, the procession with the body, the placing of it upon the pyre, the lighting of the fire, and finally the collection of the bones and ashes, forms a distinct ceremony, which may last a day (see illustrations on pages 253, 255, 256 and 259). The whole Court, clad in mourning, the ladies all in white with shaved heads, is present at each function. The ashes are preserved in small golden urns within the palace and are periodically made the objects of reverent ceremonies. Fragments of the bones of deceased kings are distributed amongst the members of the royal family and the more favoured of the nobility. The ashes of the common people are likewise preserved by their relations in little urns, one or more of which can be seen in most houses.

MISCELLANEOUS CUSTOMS

THE King's person is by far the most sacred thing in Siam. The Court etiquette is exceedingly strict, and the ceremonies connected with the throne, such as the coronation, are all of a religious nature, and are strongly imbued with Brahman influences. The ancient traditional emblems of Brahman rulers, such as the trident, the quoit, the umbrella, etc., have from time immemorial been claimed by the Kings of Siam as their appanages. Among them is the white elephant, without which it used to be thought in Indo-China that no king could be genuine (see illustration on page 244). A white elephant is in reality nothing but an ordinary elephant with the colouring matter in its skin gone wrong—in fact, an albino. He is not white, but usually a dirty grey, and he may have red or white hair, white toe-nails, and a yellow or pink iris to his eye.

Twice a year the princes and the noble or official classes throughout the country make oath of allegiance to the King. This ceremony is called "*Ten Nam*," or "The Holding of the Water," and is of ancient origin, having been observed at the Court of the Kings of Brahman India over two thousand five hundred years ago. In Bangkok the rites are observed in the presence of the King in a temple adjoining the palace. Within the precincts are gathered together the princes and the leading officers of State, while beyond, upon the wide lawns of the outer palace enclosure, detachments of cavalry, artillery and marines, battalions of infantry, and the white elephants are drawn up in the panoply of glittering accoutrements and caparisons. To the sound of drums and with a fanfare of the royal trumpets, the King appears from the inner palace seated upon a gilded throne carried shoulder-high. A thousand bayonets flash to the royal salute, guns thunder and the massed bands bray out the national anthem as His Majesty is borne along the front of the troops and into the temple precincts. Arrived within, the King seats himself and watches the Court and the officers of State walk in two by two, take from a table a small cup of water specially prepared for the function by powerful Brahman charms, touch it with their lips and retire through an outer door. In the provinces the same ceremony is enacted before the official representative of the King, and thus the whole country binds itself to the loyal observance of the royal commands.



THE
P. 6. 51

THE ROYAL BARGE

Nowadays the Royal Barge is only used on state occasions, but formerly the King always used a gilded barge manned by fifty or more paddlers dressed in red and trained to work together with the utmost precision.

Politeness and respect demand that in speaking to royalty a special set of words be used, a custom which seems to be due to the common feeling that the use of a foreign or unusual word to express a vulgar object makes that object appear less vulgar. In other words, as the royal ears might be shocked at hearing a spade called a spade, it is necessary to call it an agricultural implement. This so-called palace language is so complete that not only are the dog, crow and other common or unclean animals expressed by special words, but the actions of royalty, such as eating, sleeping, walking, speaking, bathing, dying, are spoken of in words much more distinguished and polite than those used to describe similar actions of ordinary people.

In the diversions of the Siamese a strong religious influence is manifest. Their holidays are really holy days, in so far that they are always devoted to the observances of religion in one form or another.

Amongst secular pastimes their most popular athletic game is the keeping up of a light wicker ball by a circle of young men, who kick it with the instep or side of the bare foot. The ball may not touch the ground, but may be received on the head or any other part of the body except the hands and arms, whence it is allowed to fall to meet the foot.

Kite-flying is a pastime of the hot weather. The kites are star-shaped and tailless. Duels



[Photo by]

THE INSTALLATION OF A BUDDHA.

"F. Chat.

Under the canopy of the gaily-decorated raft is an ancient image, which is being taken to a new temple. The King and his Court are following in state barges, accompanied by the people in crafts of every description, while from the banks thunder salvos of artillery.

are held, in which the owners seek to entangle and break each other's string. Cock-fighting is popular and is conducted as in other countries. Fish-fighting means watching the contortions of two angry little red fish in a basin of water—a tedious business, but one which seems to afford pleasure to many.

The catching of elephants is a royal sport. Periodically the wild elephants which roam the plains are rounded up and driven towards a great kraal at Ayuthia, the ancient capital. Immense crowds assemble there to see the herd driven into the kraal and to watch the taking of young animals for domestication (see illustration on page 251.). Experts mounted on tame tuskers go in amongst the herd and deftly pass the noosed end of a long rope round the hind leg of the selected animals. A noose having been applied, the end of the rope is made fast to a post and the captive brought up standing, when his frantic struggles cause much delight to the onlookers. The process is repeated until the required number have been caught, and these are afterwards bound to the tame tuskers and escorted, fighting to the last, to the stables. The herd is then driven out of the kraal into the open, where, shepherded by the tame tuskers, the frightened brutes are chaffed and teased by the crowd. This usually ends in the death of some foolhardy person, who, in showing off before

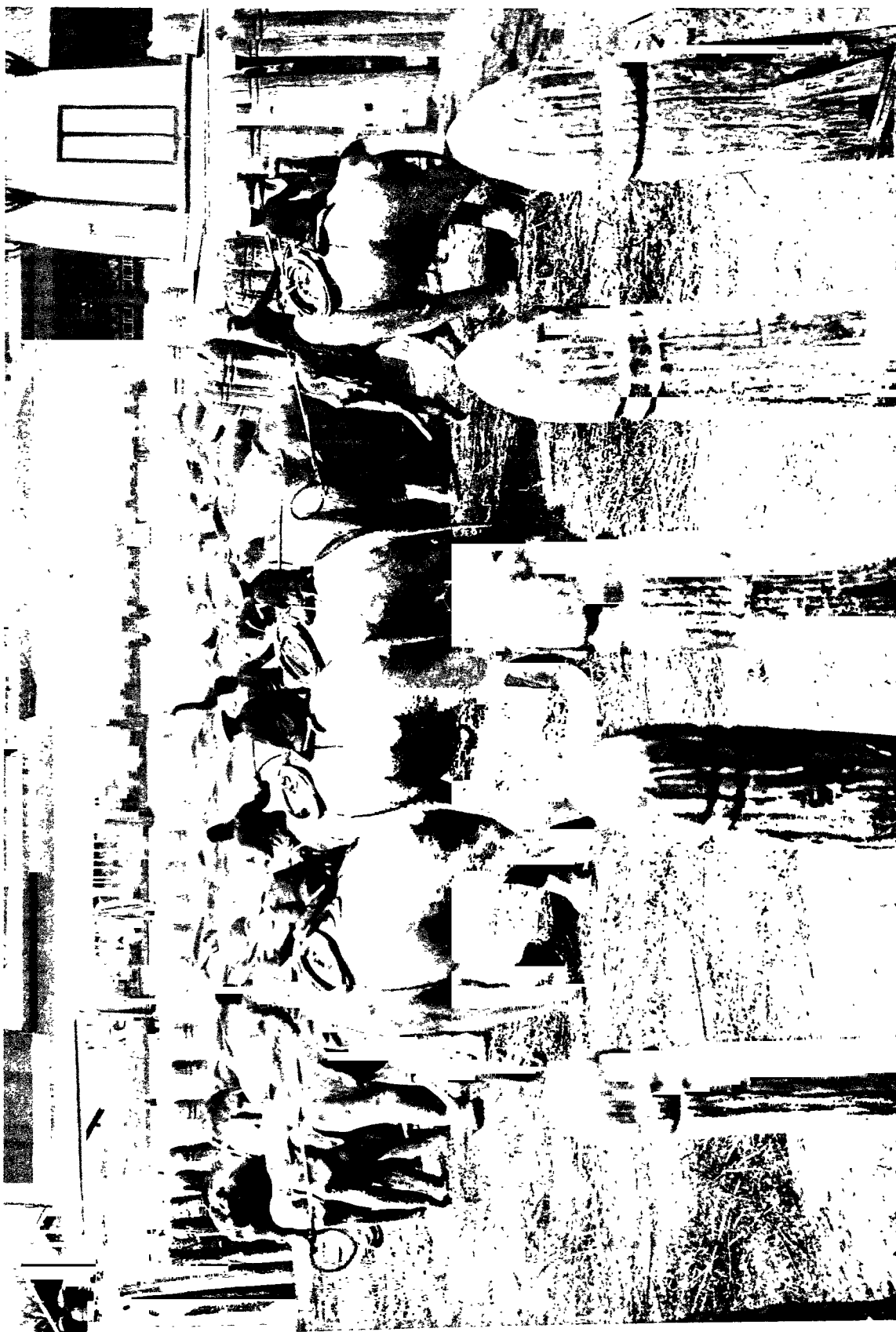
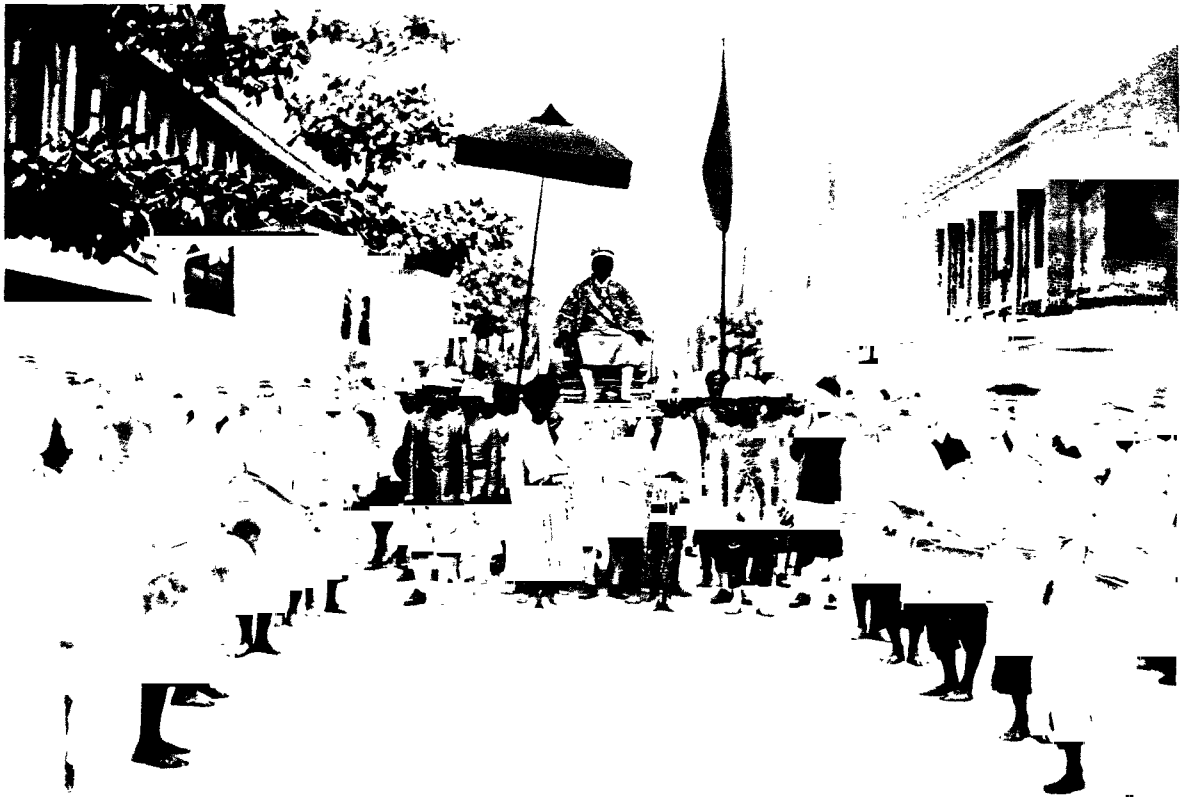


Photo by

CATCHING WILD ELEPHANTS

Periodically wild elephants are driven into a large enclosure. Experts select and rope certain animals, which are bound to tame elephants and taken to the stables. The freighted herd is then driven into the open, where the people are ready to bait them, which usually ends in the death of some foolhardy person. Indeed, without some such incident the sport would hardly be considered complete. The King and his Court watch the proceedings from a box on the top of the walls of the road.

TR Low



[Photo by]

[T. Chit.]

THE FIRST PLOUGHING

Nowadays a nobleman, usually the Minister of Agriculture, represents the King at the *Peĕ Na*, or First Ploughing, which is a ceremony to propitiate the spirits interested in agriculture and to receive from them a forecast of the coming harvest. The official is here seen on his way to the charmed field.

the multitude, gets too near the herd and is caught and trampled on by an infuriated beast. Without such an incident the sport is not considered complete. The King and his Court watch the proceedings from a royal box on the top of the walls of the kraal. At the end of the operations the herd is released, and the people return home.

The gambling houses of Bangkok are thronged day and night. The game played is simple. The banker sits on the floor at the edge of a large circular mat divided into four numbered segments. The players sit round the edge of the mat and place their money on such segment of the circle as they fancy. An operator places on the mat a heap of cowrie shells taken at haphazard, and begins to remove the shells from the heap four at a time. When the last group of four has been removed there must remain either none, one, two or three shells. The player on the segment of the mat which bears the number of the shells left, wins a sum equal to twice that staked. The money on the other segments is swept up by croupiers with long rakes. It is also possible to bet on the last remaining shells being odd or even in number. Pawnshops cluster round the gambling-houses and drive a roaring trade. Every day men arrive from the country who, in consequence of some dream or other portent, are prepared to break the bank and are heavily backed by their rural friends. These heroes nearly always meet swift disaster when the bank sweeps up the village savings on last year's crops.

Dancing in Siam is in accordance with the traditions peculiar to the art throughout Indo-China, that is, it consists of posturings with bent knees and out-stretched, wreathing arms and slow shufflings with the flat of the foot, while its more violent manifestations are huge leaps, thumpings with the heels and posturing in spread-eagle attitudes. Dancing on the toes and pirouetting are quite unknown. The art is intimately connected with the stage; in fact, it is the medium, almost

more than speech, of interpretation of stage plays. There is no human emotion which cannot be expressed by it. Efficiency requires an extreme suppleness of body; but as nearly all Siamese appear to be double-jointed, this necessity presents no difficulties either for professionals or amateurs.

The legitimate drama is a mass of tradition and makes no attempt to represent the actions and thoughts of men as they are. The stock plays, which are also the most popular, are classics from Brahman mythology. The costumes worn are the jewelled and spangled eccentricities ascribed by tradition to deities and to royal personages of old (see illustration on page 243). All possibility of facial expression is barred to the principal performers by the thickness of a white paste applied to the features as a cosmetic. An intense gravity sits upon all except the clowns, who, with faces *au naturel* and simply clothed as modern peasants, intervene in the most sacred or heroic passages with comic dialogue full of topical allusions. The serious male parts are all taken by women, but there exists a particular branch of the art in which male and female parts are all played by men. The stage is usually oval in shape, and the audience sit all round it, except at one end, where there are two entrances. Small companies of strollers, of which there are many, are accustomed to do without any "behind," changing their clothes, when necessary, in the presence of the audience. Shadow plays and marionette shows, in which the dialogue is the most important part, are also institutions of the country. Of late years theatres on the European model have been constructed in Bangkok, where plays adapted from European sources are produced.

RELIGIOUS AND SUPERSTITIOUS CUSTOMS

IF the Siamese desires future happiness he must make merit in this life, and the most approved way to do this, short of retiring to a monastery, is to make gifts to the monks, which may take

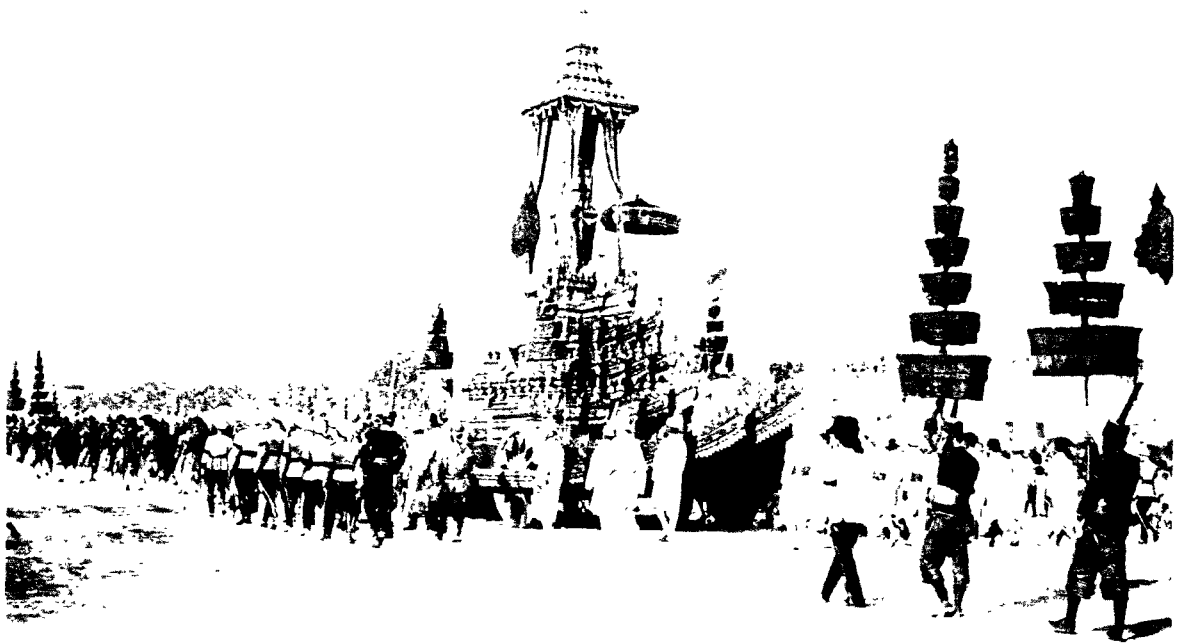


Photo 66

A FUNERAL PROCESSION

7 R. L. 5

The gilded car containing the body of the late King and surrounded by the royal umbrella, fan and other regalia is here shown on the way to the crematorium. People of all classes for many hours filed past the fire into which they threw scented combustibles and tapers as a last offering to their King.

any form, from a magnificent monastery all complete to a little boiled rice. Days and seasons are set apart for the exercise of particular forms of this well-doing, and the people combine much pleasure with the duties they accomplish at such times.

Four days in each month are holy days, when people go in their best clothes to the temple with small offerings, and the beginning and end of the Buddhist Lent are occasions of similar observances. In April the birth of the Buddha, and his death, which occurred on his eightieth birthday, are celebrated by three days' services at the temples, with fireworks, illuminations and theatricals at night. In October all the world is busy presenting clothing to the monks, this being the Tot Krathin, or "Laying down of the Holy Cloth," the chief Buddhist festival of the year. This holiday lasts about a month, at the end of which time an enormous amount of money has been spent on yellow cloth, each monk has received far more of it than he can possibly use, and the whole nation, from the King downwards, has made a lot of merit and had a good time. The royal processions to the temples by land and water at this season present gorgeous spectacles for the delectation of holiday-makers.

In February falls the Prabait festival, when the people go on pilgrimage to the hills some distance from Bangkok, there to worship at a temple built over what is supposed to be a footprint of the Buddha. Though this is over four feet long, and resembles a bath rather than a footprint, it is considered an object of much sanctity and of

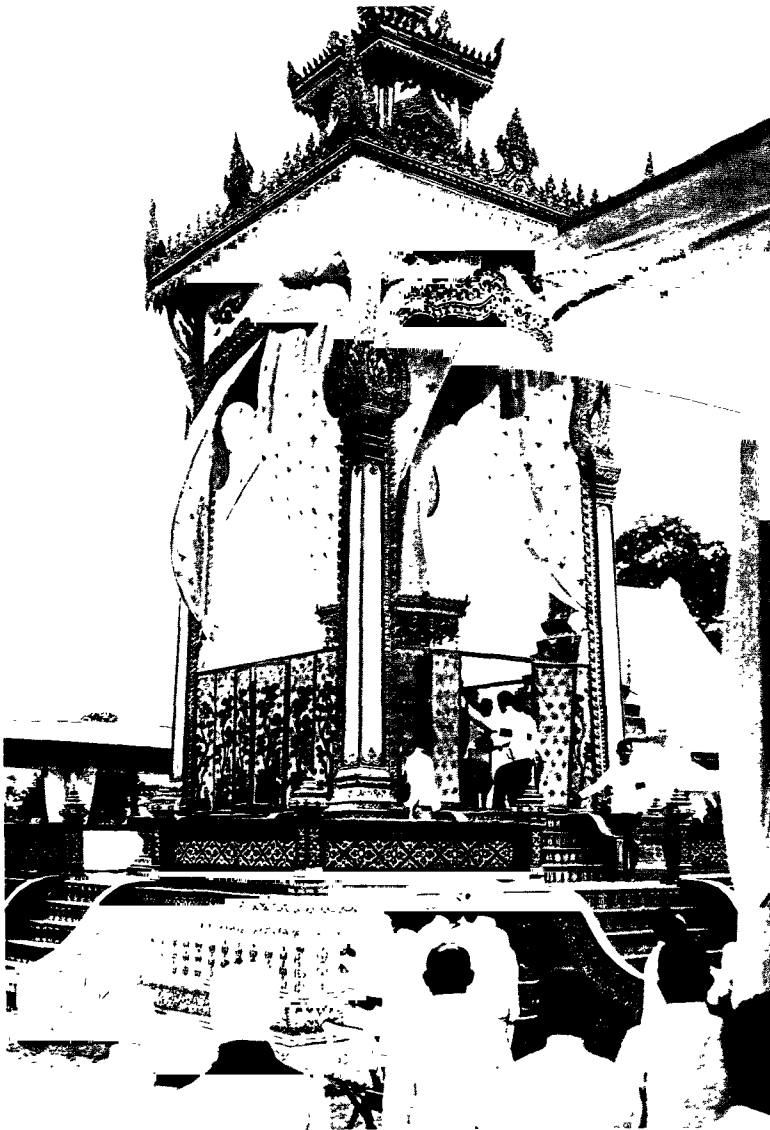


Photo lu]

A CREMATION CEREMONY

This illustration shows the sacred flames from the temple being introduced to light the fire concealed behind the screens at the cremation of a Siamese noble. The ashes are preserved and periodically made the objects of ceremonial reverence

peculiar efficiency in assisting prayer. When the moon is near the full, excursion trains take the pilgrims to the shrine. Through the following few days they throng the steps leading up to the holy spot, bringing offerings of toys, pictures, clocks and other quaint objects bought in Bangkok, and sticking gold-leaf to every available space on the walls of the temple. The nights are given up to scriptural readings, merry-making and flirting in the light of the moon. In March a ceremony is observed which has its counterpart in the ancient rush-bearing festivals of some old churches in England. Clean sand used to be spread in the precincts of the temples. The people brought it

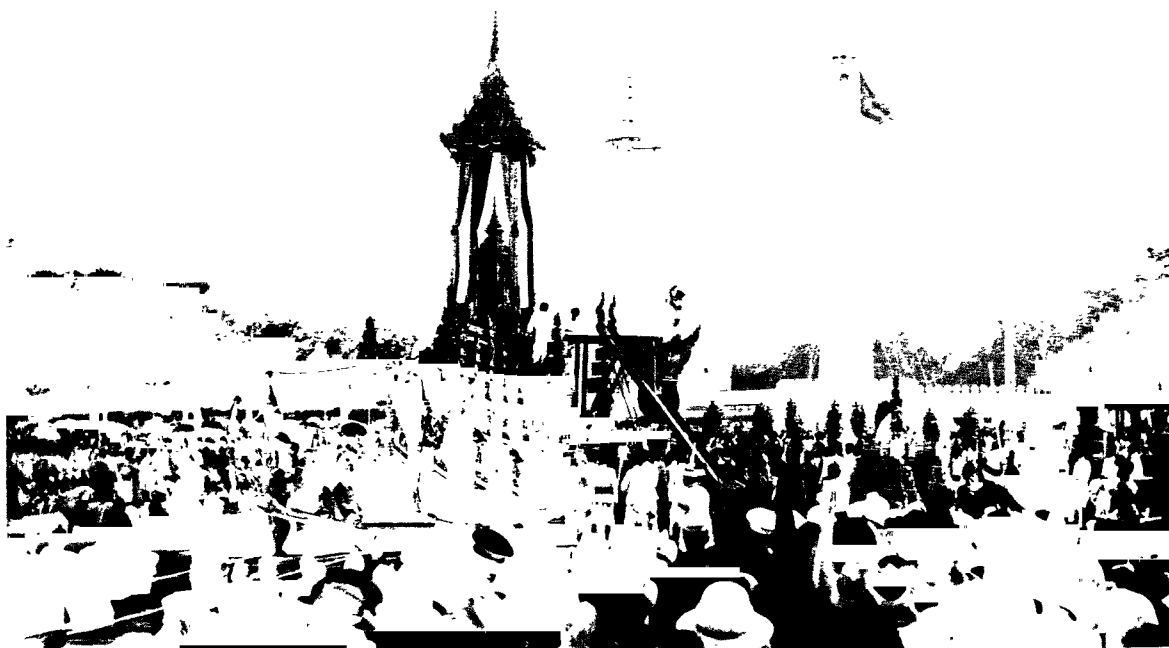


Photom.

[E. L. W.]

THE FUNERAL PYRE OF KING CHULALONGKORN

The cremations of Kings and Princes are events of great importance lasting sometimes as long as a month during which time the people are fed and entertained daily at the royal expense. The whole Court, clad in mourning, attends each ceremony. The ladies are dressed all in white and have their heads shaved.



[Photo by]

[F. Chit.]

THE CREMATORIUM.

There are regular cremation seasons in Bangkok, when much money is spent on the obsequies of persons who have died during the past year. At this time those who have a body to dispose of invite their friends to a crematorium and there burn it with elaborate ceremony on a pyre, the magnificence of which varies with the opulence of the deceased.

and thereby made merit. Sand is no longer used, but the people still acquire merit by bringing it, and now fashion it into small pagoda-shaped heaps, which they decorate with flags.

Other festivals of religious nature kept by the Siamese are either Brahmanical or have to do with plain spirit-worship. In April occurs the Songkran, called after the Brahman god who comes to earth to inaugurate the new year (old calendar). A few days before the new year is due, the presence of this god on earth is announced by the Brahman priests attached to the Court. Thereupon the whole populace sets to work to pour libations on the earth, and, from that earth, turns to those held in reverence and waters them also. In the palace the ceremony is observed with solemnity, the earth and the King being gravely sprinkled with holy water by the Brahman priests, but elsewhere the ceremony assumes the form of a game of water-throwing, in which the young women take the lead and disport themselves until they and all who come near them are all quite wet through. Announcement of the re-ascent of the god to heaven puts an end to the frolic. A great propitiation of the Spirit of the River is held in October and is called *Loi Kratong*, or "The floating of the Baskets," because baskets containing offerings are then set adrift on the river. At Bangkok the rites are observed at night, and each basket being illuminated, the whole river is soon a mass of twinkling lights, the effect of which is enhanced by a display of fireworks.

The annual Swing festival is of very ancient origin and is intended as a thank-giving for the past year's harvest, and an intercession for prosperity to come (see illustration on page 245). This is apparently another celestial visitation, a nobleman disguised as the god Indra controlling the celebrations and marching in procession from a distant temple to the square where the great swing stands. The swing is about one hundred feet high and the "seat" is a platform suspended fifteen feet above ground. A tall bamboo is stuck in the ground near the swing and upon it is fastened a

small bag of coins so placed as to be within reach of the occupants of the swing when the latter is in full motion. On the arrival of the god at the swing a huge crowd presses in and confines him and his satellites to the middle of the square. Four persons whose costume indicates connection with rain-gods are hoisted to the swing and begin to move it by pulling on slack ropes which hang from the top. When sufficient impetus has been gained one of them reaches out and grabs at the bag of coins with his teeth (see illustration on page 247). If he gets it the people roar with delight. If he fails they groan. The affair seems to be the settlement of a wager made between Indra and the rain-gods, which latter win when the coins are secured, but the original meaning of the rites appears to be more or less lost.

The "Rek Na," or "First Ploughing," is a ceremony ordained to propitiate the spirits interested in agriculture and to receive from them a forecast of the coming harvest. It also inaugurates the ploughing season by an official turning of the first sod. At one time the King performed the ceremony himself, but it is now customary for a high official, usually the Minister of Agriculture, to represent him (see illustration on page 252). This official guides a gilded plough, drawn by gaily-caparisoned oxen, thrice round a charmed field on which rice-seed, which has been blessed, is thereafter strewn and immediately gathered up by the people, who believe that it mixed with their seed these grains bring good crops (see illustration on page 248). Food grains of various sorts are then placed before two bullocks and it is believed that crops of that product of which they eat the most will be poor in the coming year and therefore not worth cultivating. The ceremony ends with a pronouncement concerning the prospects of the opening agricultural season. A good deal depends on the way the "First Ploughing" is accomplished, and even the officiating Personage usually has enough superstition lingering about him to feel disgusted if his ministrations are interpreted as portents of evil.

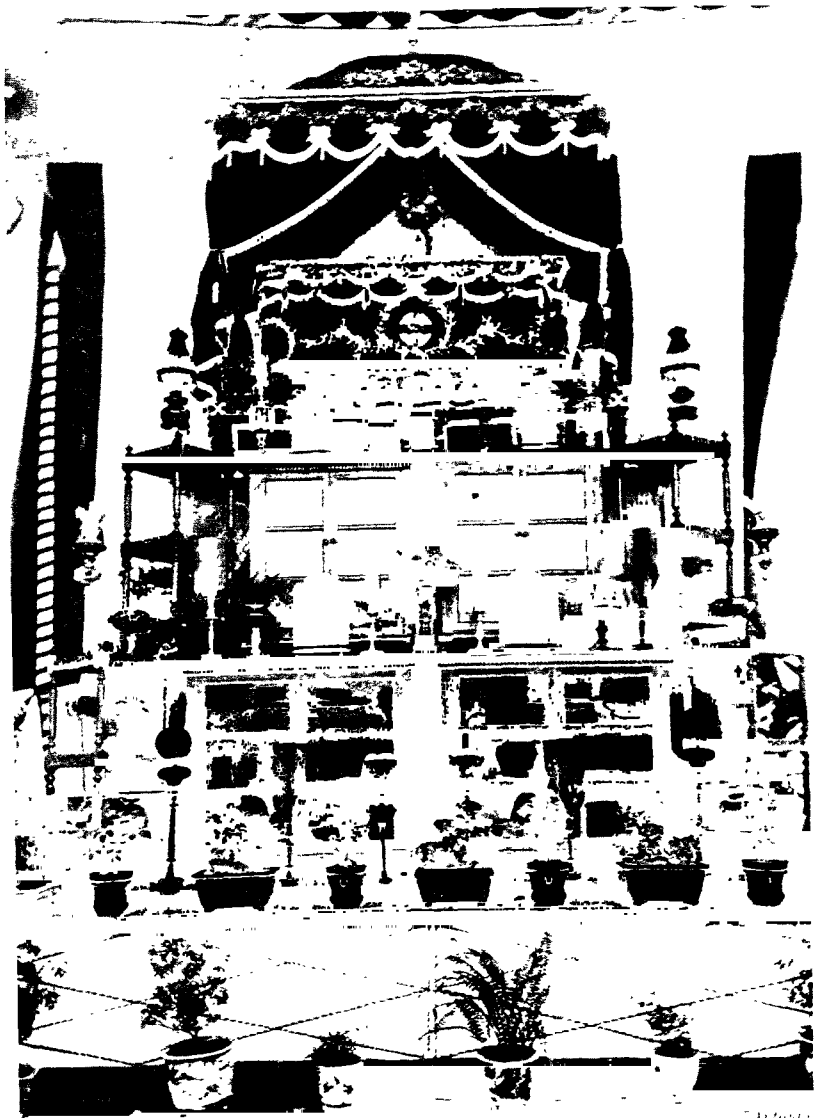


Photo 16.

A FUNERAL CEREMONY

After death the body is washed, enshrouded in a clean white cloth and, with a coin placed in the mouth for the payment of toll at the gate of Paradise, laid in a coffin. This is covered with black cloth and ornamented with silver-paper trimmings and put upon a high bier, surrounded by candles and objects valued by the deceased, in the principal room of the house, where it is watched by friends for one or two days. This period, however, is sometimes extended to last many months.

The Siamese believe the entire universe to be overrun by spirits of various sorts, from the mighty kings of the heavens and hells, Brahman gods these, masquerading in Siamese cosmography, to little elves who live under the eaves, goblins who tickle the children's toes at night, and others of similar humble condition and ambition. Each river, mountain, lake and cliff has its spirit; the rocks, streams and trees are dryad-haunted, while the abodes of men, their fields, gardens, cattle-pens and other belongings are simply infested with sprites. On the verandah or in the yard of every house a tiny doll's house is set up in which a spook resides, who, in return for suitable propitiations, protects the household from the mischief of other spirits, but who, if neglected or slighted, may visit it with various ills himself.

All spirits are inherently malevolent, but most have a weakness for something or other and can



Photo by]

[F. Whit

THE CROWN PRINCE DURING HIS TERM IN THE MONKHOOD

The candidate for the monkhood is, on admission, stripped of his gorgeous robes and dressed in the yellow garments of a monk, a begging-bowl is slung on his shoulder and a fan placed in his hand. Thus habited, he makes a profession and takes the ten vows. This illustration shows the present King, when Crown Prince, giving an address during his term in the monkhood

be placated by offerings which please their tastes. Some, however, are difficult to propitiate or are easily offended, and it is to the anger of these that nearly all the misfortunes to which man is hable are attributed. Floods, storms, earthquakes, all sorts of accidents and all diseases, are implicitly believed to be caused by some spirit. Cities and palaces are guarded against these by valiant ghost-manufactured in the good old days by the simple process of cutting the throats of a few healthy individuals and burying their bodies in likely spots under walls, in doorways and elsewhere, whence, kept in good condition by the frequent offerings of the pious, said ghosts emerge to do battle with marauding spirits. The private person, however, can ill afford a guardian of such calibre, and for him soothsayers, witch-doctors and similar practitioners exist. The whole theory of Siamese medical science is based upon the casting out of devils, such herbal medicines as are used by the

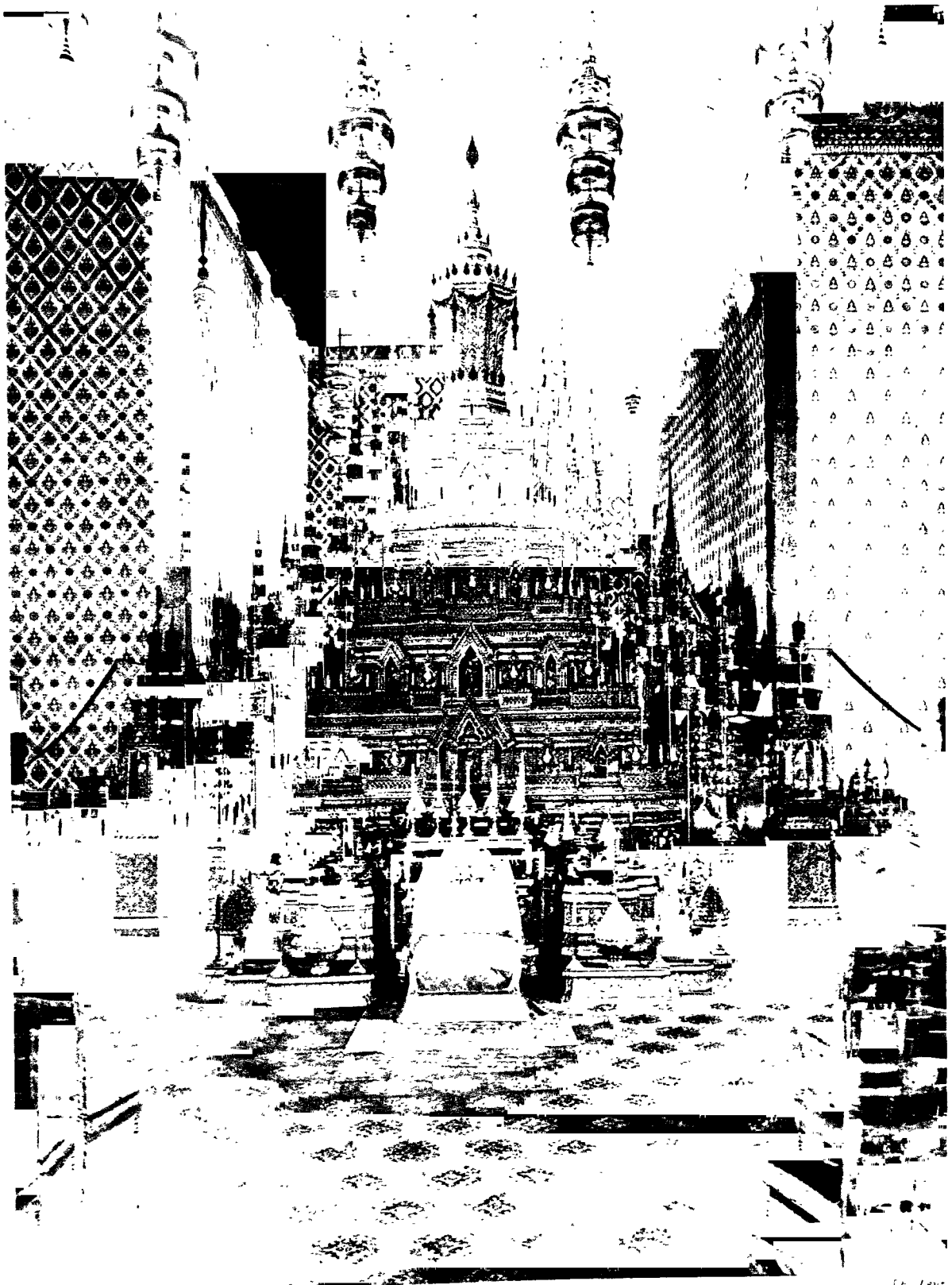


Photo by

(R. Lenz)

A ROYAL LYING-IN-STATE

The body of the late King Chulalongkorn, placed in a golden urn, remained for many months in state on the top of a beautiful golden pyramid in one of the principal rooms of the palace, where frequent services were held. The bodies of Royalties are not placed in a coffin, but are placed in sitting position within copper urns contained in a shell of gold.



Photo by]

A MONK PREACHING.

[Antonio,

During the dry season a monk pursues the life of a mendicant, carrying little with him but the large white umbrella which serves as a parasol by day and a tent by night. But when in residence services are held twice a day in the temples attached to the monasteries.

could not well be otherwise. It exists in all sorts of forms, from the most primitive hillman's vague imaginings induced by the sound of thunder or the presence of disease, to the high metaphysical abstraction of the advanced Buddhist philosopher. The mass of the people, however, occupy a position midway between those extremes, practising a faith in which spirit-worship and Buddhism meet and qualify each other. The Buddhist veneer is the most conspicuous part of the blend, but probably exercises less real influence than does the more ancient worship of spirits.

The Buddhist monk is simply an individual who has retired from the world to avoid sin and to acquire merit. He has no mission to minister to mankind, and does so only to acquire merit for himself. The sinful laity who have not strength to renounce the world may, however, acquire merit by supporting him and may thus hope to reach his level in a future life. At first the monk was a mendicant, dressed in rags, who lived by alms and had no settled place of abode. Now he lives in a comfortable monastery, has clothes of good material and often scorns to eat the scraps and coarse food for which his oath compels him to go out and beg every day. The monasteries, however,

faculty (and these are both many and good) being supposed to have effect on account of a mysterious power over witches, goblins, etc., rather than by medicinal virtues. Most physicians, however, rely as much on spells as on drugs to cure their patients. Music, dancing, frequent bathing are common prescriptions for most diseases, while the practitioner often attempts to remove the evil by blowing, spitting, waving green tree-branches, or whistling. The sale of charms is a source of income to the apothecary, though his trade is a good deal interfered with by the activity of Buddhist monks as devil-dodgers, an occupation forbidden to them. Though the Buddha taught that the power of spirits is mere illusion, the Siamese is not likely ever to desist from his superstitions concerning them, but, keeping his Buddhism for fine weather, will always solace himself with incantations and propitiations when caught in the storms of life.

We have seen how greatly religion colours the life of the people, and there is, in fact, so much of it that the result

are under systematic control and have strict rules of life which permit no idleness to the inmates. There are degrees of learning which can only be obtained by continued study and which lead to the higher positions in the Church. The monks seek to keep their minds from worldly things by meditation, and various abstruse subjects are laid down by rule for their consideration during the solitary hours they pass in their cells. In the dry weather, however, the monastic life is suspended, and in place of meditation, the monks adopt the ancient mendicant life and wander from place to place, often covering great distances before the return of the rains sends them back to their monasteries. They carry little with them except a large white umbrella, which serves as a parasol by day and a tent by night, and depend entirely on the alms of the pious for all else. Numbers of them can be seen at any time during the hot season tramping across the dry plains in single file, and the railway lines are favourite routes where there are no roads. Twice a day, when in residence, the monks hold short services in the temples attached to the monasteries, and on holy days the head monk or abbot preaches from a seat at the foot of the image of the Buddha there. (See illustration on the opposite page.)

If a Siamese becomes rich he builds a monastery, a temple or a pagoda, and thus places a big item of merit to his credit, and even though such building be entirely superfluous the merit is assured. The repair of such a building erected by some other person does not appeal to the merit-maker, who fears that in spending his money on another man's work he may be only adding to that other's stock of merit.



[Photo by]

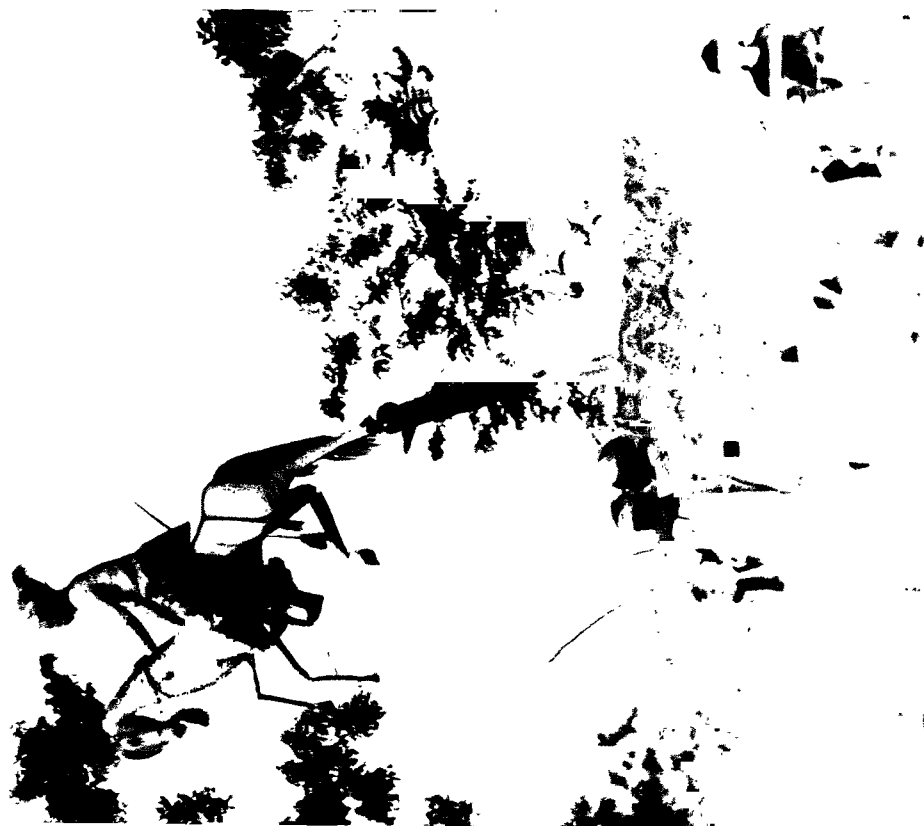
[K. W. M. C.]

EAR-BORING CEREMONY BURMA

The boring of the ears is the first great event in her life that the Burmese woman remembers. She is the central point of interest in a crowd of friends and relations, and a band plays to drown her cries. A professional ear-borer sits ready at hand for the operation, waiting for the auspicious moment, which is announced by the astrologer after an inspection of the girl's horoscope.



Photos by



[R. Grand Brown, F.R.S.]

FESTIVAL PAGEANTS

This bullock cart carries a mythological creature called the Elephant-bird, which, according to one of the plays popular with the people, carried off the Katham Queen. The figure, which is quite light, made of bamboo and painted coarse native paper, is the production of an entire village or quarter of the town, and is accompanied with song and dance by the contributors.

CHAPTER VII

BURMA. By SIR GEORGE SCOTT, K.C.I.E.

CUSTOMS RELATING TO BIRTH

THE coming into the world of a Burmese infant is a very harassing and distressing affair for the mother, and the formalities which old national custom insists on are so burdensome that it is not astonishing that Burmese families are seldom large.

When travail begins it is imperative that the woman, or her mother, or a woman friend, should make an offering to a sort of goddess, Lucina, called the Lady of the West. The Western Palace in royal abodes was always the women's quarter, which, no doubt, accounts for the title. The offering consists of a measure of rice, a four-anna bit (about twopence-halfpenny) and a few heads of garlic. These must be accompanied by the words: "Open wide the gates of life, so that the new being may come in. Pain and sorrow pass away, and may joy be long lasting."

The woman then lies down on her mat. A silver coin, which must be either a rupee or an eight-anna bit, is used during the operation, but if these are not available, or if the family is too poor, a billet of firewood is the only substitute allowed. The coin is the perquisite of the midwife. The knife used is brought for this special purpose, and afterwards thrown into the ashes of the fire.

From this moment the troubles of the mother begin. She has immediately to set about getting the goodwill of the Lady of the West. She takes some uncooked rice in the palm of her hand and bows to the west and says: "Don't scare me; don't fluster me; don't do me any harm; don't take my breath away." The rice is then sprinkled over a low wooden cutty-stool, which is very much used by her for the next week. All ventilation of the room is stopped. A roaring fire is kept up, no matter what time of the year it may be. The young mother is smeared all over with

*Pageants.*

CAR AT THE FESTIVAL PAGEANTS

European influence has made itself felt at the Burmese national festivals at the beginning of the year and at the end of Lent. Instead of the old *sauks* carried by men and loaded with presents for the monks, they often have displays which suggest the Lord Mayor's show rather than Buddhist mythology.

turmeric three times a day. She has a hot bath daily and is shampooed after it and swathed up in a cloth eight or nine feet long. Five turbans are wound round her head, with the idea that this will prevent her from getting headaches, and she has to drink saffron and salt dissolved in hot water. The saffron and salt are made up into balls about the size of a cobnut, and there are three of them - one for the Lord (the Buddha); one for the Law; and one for the Assembly (the Holy Order of Monks). All this, however, is preliminary to the main ceremony, which consists in roasting before a blazing fire, the "well of fire." Special kinds of wood are used to make up the fire, but these are details that do not interest the woman so much as the fact that bricks are introduced to ensure a steady heat. The fire remains there permanently, but once a day she is seated in front



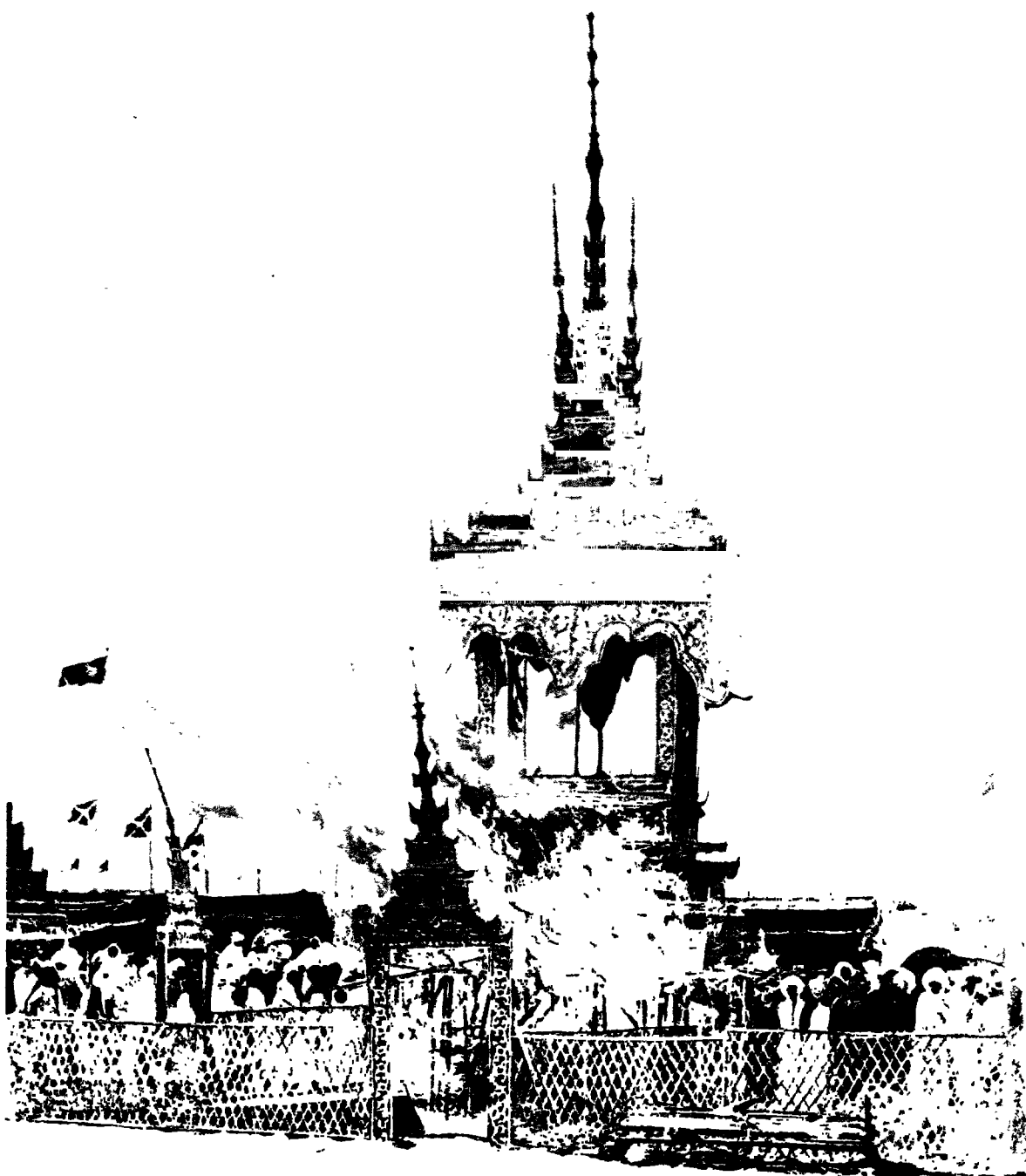
Photo 100

[R. Grant Bowen, FR A F]

CUTTING THE HAIR.

Every Burman must enter the monastery and wear the yellow robe of the monk before he can become a Buddhist and a human being. He makes a tour of the town in gala dress, ending at the monastery, there his hair is cut off and preserved by his relatives

of it on the wooden stool and formally toasted. She begins by sitting with her face to the fire, and clothes and blankets are piled on her back and sides. Then she turns her right side, and the coverings are slewed round to correspond, and similarly when her back and left side are exposed to the "fire-bath." The saffron-and-salt decoction is usually drunk at this time, and possibly supplies a welcome diversion, but the inhaling of the smoke of a branch of burning black aniseed can hardly be said to be a mitigation of the process. This goes on for seven days, and then the wretched mother has an elementary sort of Turkish bath. She is steamed for an hour over a pot of boiling water into which tamarind and other leaves and grasses have been placed, and closed in with mats and blankets to ensure that the steaming shall be thorough. After this she has a cold bath, which is supposed to prevent swelling of the feet, but must in other respects be extremely welcome, and then she has to take some steps on the earth. The number of steps



THE CREMATION OF A PONY

[illegible]



Photo by]

The Great Room.

INITIATION CEREMONY

It was under the Banyan, or *Nyaung-tin*, that the Buddha Gautama attained supreme wisdom. The leaves and twigs of this tree are therefore sacred and are frequently offered at pagodas in special vases. So sacred are they that their mere presence in a bowl purifies those who put their hands in it.

must be not less than seven, and this minimum seems to suggest a grudging admission that the birth formalities are rather trying.

It is only after these seven days that she is allowed to have anything to do with her baby, but from the seventh day on there is a birth, or cradle, ceremony, to record the fact. After the cradle ceremony is over, the young mother shikoes, or does obeisance to the midwife, pays her four annas "redemption money," and takes over the infant. The four annas "redemption money" is a separate payment altogether from the fees paid to the midwife. She may get any sum that the family can afford, but the redemption money must be four annas - neither more nor less - like a dog-tax or a licence for armorial bearings, or Garter fees, or any arbitrary sums of that kind.

For the cradle ceremony a variety of things are wanted - chief among them, of course, the cradle and its attachments, and in addition some bananas, cocoanuts, cakes fried in oil and a few pods of the soap acacia, with the seeds in them. Little cloth packets are then placed at the four corners of the cradle, each of them with some husked and unhusked rice, some pieces of money, and a variety of leaves - cocoanut, pipul, grass, and so forth. There are various grasses and leaves assigned to the different days of the week. It is best to have samples of them all in the cloth packet; but if they cannot be got, every effort should be made to get the particular leaf that belongs to the day of the week on which the child was born. A covering is then spread in the cradle, and if the child is a boy, a complete outfit of a man's dress is laid on it - waist-cloth, jacket, turban, a *tha*, or dagger, the family gold and silver jewels, a mirror, a comb, a ruby ring if it is to be got, and ear-cylinders set with any other precious stones that are available or can be borrowed. Then *tharaka*, which is the Burmese lady's substitute for face-powder, is ground and sprinkled over the whole

The infant is then symbolically fed with rice and curry—a grain of rice and a small spoonful of water, which is called Blessed Food. This is done three times, and it is the midwife, not the mother, who performs the ceremony. Seven threads of white cotton twisted together are tied round the baby's wrist, ankle and neck, after the child's head has been shaved by the midwife with a lather made of the soap-acacia seeds. Any hair there may be is put in a white cloth and dropped into a jar of hot water standing by, which is afterwards thrown away. By this time the average baby is in a very fretful, not to say noisy, state, and it is deposited in the cradle, while the spirit of the household is attended to and informed that a new slave to him has come into the house.



Photo by]

INITIATION CEREMONY.

[R. Grant Brown

The twisting of seven cotton threads round the wrist is no doubt a remembrance of the Brahmanical cord. Such cords are worn on various occasions, and are always tied round the child's wrist at the cradle ceremony. Moreover, they are sometimes put on when he is going into the monastery. They are very common with all ages and sexes when there is a cholera epidemic.

In every Burmese house a cocoanut is hung in a bamboo basket in the front verandah. This is the abode or symbol of the guardian *nat*, or spirit of the house, and it has to be changed at the beginning of the Burmese year and at the beginning and end of the Buddhist Lent, great care being taken that this is not done on a Wednesday or on the fourth, sixth or ninth of the waxing moon. It is, moreover, always changed on the birth of a child in the house.

Offerings are now made to the guardian spirit, or the cocoanut which represents the *nat*. This is lifted down for the purpose, and bananas, areca-nuts, flowers and pickled tea are offered on behalf of the mother, and afterwards, a long cake, a flat cake, syrup, an egg, and cooked rice on behalf of the baby. Then the child, if he is a boy, is dressed in two pieces of yellow cloth, which represent entry into the Noble Order of the Yellow Robe, as a precaution in case the infant should die before the age when he can be initiated into the monkish order. The cradle is rocked seven times by the oldest man present, who says: "May this child live to the age of one hundred and twenty; may



Photo by

INITIATION TO THE ORDER

Three Burman youths who have just been admitted to the Holy Order. Their heads are very clean shaven and their robes are obviously very new. They also seem to be of silk, which shows that the parents belong to the Mahazandi sect.



Photo by]

[R. Grant Brown.

CANDIDATES FOR THE MONKHOOD

These three boys are making their farewell tour of the town prior to renouncing the vanities of the world and putting on the Yellow Robe. The middle youth is wearing the *Salwè*, an order of the days of native rule. All well-to-do Burmese parents now have their boys photographed before and after entering the monastery.

he be wise; may he be rich; may he be beautiful; may he have every estimable quality." At the festival for naming the child all relatives and elders of the village are invited, and as many neighbours as can be feasted and got into the house. There they sit in a circle in their best clothes and talk about local matters for a reasonable period. Then suddenly one of the elders suggests a name, as if it had just occurred to him in connection with his neighbours' views about the crop prospects. As a matter of fact, it has been chosen by the parents after a fortnight's deliberation, but it is not considered good manners for them to announce it, so they choose someone to put it forward.

But though the parents have thus a right to name their own child, they are tied down within certain limits. It is not customary for children to be called after their father, and it is not at all necessary that any part of their name should suggest either parent. There are no family names at all. The names are, in fact, decided by the day of the week on which the child is born. The alphabet is divided into groups: *k* and the connected letters; *p* and its cognates, all the dentals, and the collection of the vowels, and these are assigned to separate days of the week. For the purposes of the horoscope there are supposed to be eight planetary bodies; the eighth is *Rahu*, the dark or malignant planet, which causes eclipses, and it presides over Wednesday from noon to midnight and has the letter *y* to itself. There are thus certain limitations put on the parents, but within these limits the child may be called anything they please. A child born on Sunday has all the vowels open to it. Thus, premising that *Maung* is the Burmese equivalent of Mr. and *Ma* of Miss or Mrs., a Sunday's child might be called *Maung O* (Mr. Pot); *Ma At* (Miss Needle); *Maung Eng Saung* (Mr. Keep-the-House), or *Ma E* (Miss Chilly). Friday has *th* and *h*, as *Maung*

Thaw (Mr. Noisy), or *Ma Ho* (Miss Yonder). Consequently, if you know a person's name you also know the day he was born on, and technically a Burman has a birthday every week, and plenty of country folk forget, or never knew, the month and year they were born in. Thus a *Maung Lauk* (Mr. Maggot) is marked out as a Wednesday's child, and *Ma Bu Lu* (Miss Like-her-Father) was no less certainly born on a Thursday. This is useful to know. Thus *Maung Gauk* (Mr. Crooked), born on a Monday, should on no account marry *Ma Thet* (Miss Life), born on a Friday.

It is quite open to anyone to change the name when years of discretion are reached, and all that has to be done is to send round a packet of pickled tea, with the intimation that for the future one's name is to be So-and-So.

The sight of a tiny maiden clad in the atmosphere and smoking a cheroot never fails to impress itself on the memory of the European who sees it for the first time. The parents share their smokes with the pledges of their love, and prefer to see them smoke "all unabashed, unhaberdashed, unheeding," because the green cheroot has an ash which is not so much an ash as a cinder and burns clothes with quite unerring certainty. When Burmese children are dressed, they are exact miniatures of their elders, with silk waistcloths and linen or tweed coats and silk turbans, a neckcloth for the girls, all of the most delicate tints and texture, and it is not desirable to have holes burnt in these. Moreover, a few burns are an object-lesson in life. They teach the naked infants self-restraint, force them to use their faculties and quicken their intellects.

This free, undraped life goes on until the age of seven or eight. Then the boys, at any rate, are put into clothes and sent to school. This is, for all except the Europeanized Burman, always the monastic school. Buddhist monks are not ministers of religion as we understand the term. They do not teach the people the way of salvation, except by the example of their own life, but they do teach the young, and the Burmese, as a whole, are the most literate race in Asia. The monastery



Photo 111

A BURMESE PLAY

Maung Min Gvaw was killed by the King of Pagan, and his spirit resolved to employ Tilat to avenge him. He compelled Tilat to disembowel his wife (in foreground), and by an act of cannibalism attain the power of making himself invisible. The King sent to arrest him, but he vanished.

school, with its extremely noisy classes, is a preparation for the greatest event in a Burman's life, the putting on of the yellow robe of the monk. Until he has done this no Burman is looked upon as a man; he is no better than an animal. He is, in fact, not so good as an animal, for as a human being he may pile up demerit and have a very unfavourable transincorporation in his next existence, whereas it is only as a man that he can acquire *Kutho*, merit, and so qualify for an ascent in the scale of existence.

To become an acolyte, or *Shin*, the Burman must be at least twelve years old. If he is twenty before he puts on the yellow robe, he at once becomes a probationer, or *Upazin*. The vast majority enter as boys, because there is the danger of dying before they have attained to the status of a man. The boy is decked out in all the finery that the household possesses, and loaded with the family and whatever other jewellery can be borrowed. Then he



Photo by]

[R. Grant Brown

TAUNGNYO

Dikyamba, brother of the King of Prome, loved Saw Yu, sister of the Shan King of Taungnyo. He went and lived for some time at her father's palace, and after a child was born asked permission to take his wife to Prome. This was granted, but the King of Prome killed his brother and sent the Princess back to her father. She died of grief on the way. In the photograph the Princess is petitioning the King while her husband minds the baby, quite a characteristic Burmese situation.

is put upon a pony or in a carriage, and, with a golden umbrella held over his head, is led in procession through the town or village, calling at the houses of all friends and officials, who are expected to give moral advice and, more particularly, to contribute to the expense of the ceremony. All the relatives, dressed in their finest clothes, accompany him, along with a band, which strikes up the merriest tunes. The procession ends at the monastery, and there the youth doffs his finery and puts on a white cotton cloth instead. Then his long hair is cut off and handed to his mother or his sisters, who are likely enough, later, to weave it into their own tresses. He bends his head over a white cotton cloth, held by four of the more elderly men of the family. His head is shaved clean, and then smeared with saffron and washed with a decoction of soap-acacia seeds. Then he kneels before the monks, repeats the formula asking permission to be admitted as a probationer, and then he is formally robed in the garments provided by the parents.

When he comes out he is a man, and he usually proceeds to prove it by getting himself tattooed. This consists in covering the whole of the body from the waist to the knee with figures of tigers



Photobry

R. G. and B. G.

AN OPEN-AIR PLAY

On the occasion of the great festivals there are always a number of masked figures, which are usually simply enlarged examples of the figures which are used in the *wa-the*, or marionette plays. These puppet plays are at least as popular with many Burmans as the regular *pye*.



Photo by]

BUDDHIST MONKS

[P. Khe

The village youth all learn their alphabet and the elements of religion in the monastery schools from the monks. All shout out their lessons together at the top of their voices. More advanced pupils are occasionally taken separately with texts intoned to them by the monks. The texts are written upon leaves of bark.

and ogres and lions and monkeys, each surrounded by a border of cabalistic characters. These skin-tight breeches cover much the same space as a pair of running shorts, and any male who is not furnished with them, at any rate at the waist and the knees where they can be seen, is looked upon as a softy, and is not likely to tuck up his waist-cloth in public, especially if there are any girls about. Tattooing in red is quite a different thing. It is done with vermilion, and the object is to secure success in love, invulnerability, or immunity from various ills. Girls are not tattooed unless lovers are slow in coming.

Girls are implicitly on a level with animals and foreigners. They cannot enter a monastery or a convent. There is no Buddhist baptism for them. The best that they can hope for, and the thing that most of them fervently pray for, before a pagoda or a shrine, with a flower held between their hands in the attitude of supplication, is that in their next existence they may be born as males. But about the time that their brothers are putting on the yellow robe or getting themselves tattooed, they have their ears bored. Some of them have it done as early as six or seven; but the usual time is the "coming-out" age, when they are about twelve or thirteen. No girl can wear jewellery until she has had her ears bored, and it is rather forward of her even to put on plain gold ornaments. She certainly cannot cultivate the lappets of hair over her ears, which mean that she is not married, but is quite ready to make experiments. So all girls look forward to the ear-boring with a mixture of pleasure and alarm. There is a great party in the house, and a band to drown her squeals. The professional ear-borer is there with the silver or gold boring

needles, which he holds up in a way which is distinctly callous. This would not matter so much if he got to work promptly, but he does not, and he cannot until the astrologer, who has studied the girl's horoscope, intimates that the exact auspicious moment has come. Then he puts a cork below the ear and drives in the needle. The little maid is worked up to an hysterical condition, and has to be held down by force long before the noise of the band increases to deatening point and convinces her more than the sign of the astrologer that the moment has come. The two formidable needles are left in the ears and are moved once or twice a day until the skin heals up. Then they are replaced by stalks of grass, and to the original number a fresh one is added every day, until there is a hole in the lobe of the ear big enough to pass a finger through. Burmese ear ornaments are not so much ear-rings as ear-cylinders. They are from a half to three-quarters of an inch in diameter and an inch or an inch and a quarter long. Ordinarily amber plugs are worn because they are so light, but hollow ear-tubes of coloured glass can be bought in the bazaar by those in poor circumstances, and it is quite common to see tight rolls of paper used. On ceremonial occasions the rich wear gold cylinders jewelled at the ends. Girls out in the fields, or on their way to the bazaar, often carry spare cheroots in their ears. Men also have their ears bored, but the practice is confined to the wealthy.

The diamond-studded ear-cylinders of Shan chiefs usually form part of the State regalia and pass from the chief to his successor.

COURTSHIP

BOTH boy and girl have passed out of childhood's days now. He has attained humanity by his stay in the monastery, and the tattooing is a testimony to his virility. She has now the right to wear jewellery, and has got beyond the mere learning to spin and weave and cook and carry water from the well. As a proof that they have come out, the vast majority of girls proceed to keep a stall in the bazaar, or market, of their native place. It is the education which she gets here that sharpens her mercantile instincts and quickens her intelligence, and altogether makes the Burmese woman, as a whole, much the more capable half of the race. Moreover, it is an intimation that



Fig. 107

KACHIN MEDICINE MEN

The *Tansa* is the Kachin medicine man. Under ordinary circumstances he is a plain villager like all the others and works in the fields like the rest, but when the spirits have to be consulted on matters of importance he is dressed up for the part.

she is marriageable, and the fact that she has things to sell makes it easy for anyone to speak to her.

It does not matter what she sells. There is practically nothing that she does not sell, except drugs and medicines. If she belongs to a well-to-do family she almost always sells silks. She probably has to walk some distance from her home to the market, and usually comes down in her house clothes and does not put on her finery till she gets to the bazaar. The stalls are perfectly open all round, and it is quite easy for anyone to see processes carried on which Western ladies prefer to effect in the seclusion of their dressing-rooms. First of



Photo by]

A SHAN FESTIVAL

[R. W. Marshall.

Every one of the Shan States has its annual festival, and the various villages come dancing up before the chief of the State with bamboo and tinsel-paper decorated spires. This illustration represents one in Taungbaing, and the women in the foreground are Palaungs wearing the national torques

all, she puts on her complexion. This is formed of a cosmetic called *thanaka*, which is made of the finely-ground bark and root of a shrub. When she has enough of the paste, she smears it all over her face and neck and lets it dry on. This takes about an hour; meanwhile the girl, to save time, imperturbably proceeds to do her hair. It is already glossy and shining with cocoanut-oil, and is always so long that the extent of it is reckoned in nothing but cubits. The younger she is, the more certain it will be that lengths of other people's hair to bulk out her own chignon will lie openly displayed on the mat by her side. These additional locks are very probably her brother's, cut off when he put on the yellow robe. She is probably chewing betel all the time, and does not hesitate to make it evident at necessary intervals. When the hair is finally secured with a formidable pin, she proceeds to light a cheroot, and if the paste is dry on her face, sets about rubbing in the enamel. When repeated examination, at all angles, in her mirror has assured her that the



By the courtesy of

PADAUNG WOMEN

The neck-rings of the Padaung women are among the most singular examples of feminine fashion. They are made of solid brass rod twisted round the neck. A beginning is made as early as possible with five rings as a commencement. Twenty-two coils is the full number reached by degrees. With the arm and leg rings the weight of brass carried by the women averages fifty or sixty pounds. The women walk miles and do most of the field work with this handicap.

THE LANCET



By the courtesy of

[Sir George Scott, K.C.I.E.]

A SPIRIT SHRINE AT HSINTAW

The shrine is at the foot of the Pipul-tree, and outside the fence protecting it there is the altar for offerings. It is inside the monastery compound, and behind that there is a pagoda to the Buddha and a *thau*, the building in which monks are admitted to the Holy Order.

flirtation. All the gossips in the place would shake their heads over it if they did, and none but a minx would permit it. Old custom has decreed a special time for it, and the place is the girl's house. "Lads-go-courting time, true lovers' trysting time," is the national phrase for the period between eight and ten at night. That is the only time for formal courting. All the rest is banter.

The thing is conducted on regular recognized principles. Each village, or each quarter, has a cap in of the bachelors, who arranges meetings for the philanderers. It is quite dark when the band of swains meet, and after the route has been arranged, they go off in a body and drop off in twos and threes as the girls' houses are reached. Each lover has his own sign that he has arrived; some play the flute, some slap the left arm with the right hand, some cough, some adopt the practical method of calling "*Ma Meit*" ("Miss Lovey"), "are you there?" Permission is never refused, and the young man always finds the lady sitting dressed for conquest. As a rule, the

result is satisfactory, she pencils in her eyebrows and finishes off with a red or yellow flower, a rose or an orchid, thrust in the raven-black coils of hair. Naturally she does not spoil the effect by putting on a turban. She has a piece of silk, exactly like the male turban, but this is thrown round her neck or over her shoulder. The Shan women, whose customs are much the same as the Burmese, do wear the scarf as a turban, but otherwise there is no difference.

The girl is now ready for the day; she lights or relights her cheroot, and chats contentedly with her neighbours, or with passers-by and customers. She is perfectly composed in her manners, will talk freely and cheerfully with anyone, and accepts compliments with a placid and dispassionate toss of the head, as if she knows that she is possessed of the five beauty-points of the perfect woman.

But whatever the stranger gallant may say or do, no Burman would think of courting a girl in the market. There would be immediate scandal if a youth were to pay a girl marked attention at her stall. Lotharios may fling compliments as they pass, and be rewarded by a contemptuous upward jerk of the chin and the gleam of a black eye, but they never dream of lolling in the stall and open

parents are there, but after an interval sufficient to discuss the weather and the crops and any local festival there may have been, they remark that they are sleepy and go off to bed. Then the young man presses his suit in all the poetic language he can command or has learned from study of song-books or scenes on the stage. The maiden, as a rule, confines herself to listening and to monosyllabic answers. But there never is any kissing in Burmese courtships; in fact, it would be gross impropriety to hold hands. The old pair have gone to their sleeping-room, but they can view proceedings through peepholes if they wish to, and they often enough discuss the young man's appearance and features with quite audible and startling frankness. The length of the visit is also strictly cut down to limits by the bachelor friends outside, who intimate by strained coughs, and even more obvious remarks, that they think sufficient time for reasonable progress has been allowed. This is the universal custom with all better-class families.

MARRIAGE

AMONG all the substantial classes, the peasant owners, or well-to-do tenants, the marriage is always arranged by the parents. The details of the sum to be paid to the parents, a relic of the point laid down in the Laws of Manu that a woman is a mere chattel, like any other kind of property, are soon settled, and marriage follows quite reasonably soon after the agreement has been arrived at. Runaway matches are not by any means uncommon, and the parents very seldom exercise the right they theoretically have to put an end to them. As a matter of fact, however, the



Phot. by

WOMEN WORSHIPPING AT A SHRINE

They are all no doubt praying that in their next existence they may be born as men. Each holds her burnt-offering in her clasped hands, to be placed on the altar when her devotions are finished. The nearest lady has lying beside her a large green cheroot, ready to be lighted when her devotions are finished.

Burmese maiden has practically as much freedom to choose her life's partner as girls anywhere else in the world, and stern parents are far from being common. There is no attraction for the fortune-hunter, for all the property the wife brings into the partnership remains her own, and she takes it away with her if there is a separation, together with half the profits made by joint trading and the whole of what she may have inherited after marriage.

The marriage is a purely civil ceremony, and it is really the publicity of it which alone makes it binding. A bridal chamber is prepared in the house of the girl's parents. All the relatives and friends are invited, and there is a great festival, of which the actual marriage ceremony forms a quite inconspicuous part. An astrologer stands by to announce the auspicious moment, and when this is signalled, the pair join hands, palm to palm, and then feed one another with grains



Photo by

[D. A. Abaya]

OFFERINGS TO THE MONKS

At the end of Lent, great offerings are made to the monks by the religious. In wealthy places flowers are often presented on one day, fruit and various eatables on another, and other offerings of a more substantial character on a third. The entire contributions are arranged in a shed in the monastery compound, and the neighbours come to inspect them as if they were wedding presents and then go to listen to the *pu* outside.

of rice taken out of the same dish. Shan chiefs and other ambitious persons have often a much more elaborate ceremony, which has many traces of Brahmanism. Long invocations in Pali are intoned, the hands of the couple are bound together with cotton strings, and water is poured over them, often to the ruination of delicate silks, and the whole thing lasts much longer than even a choral service in England. A conspicuous part of the ordinary Burman service consists in the handing over by the bridegroom's parents of the money or presents stipulated for when the girl was betrothed.

Divorce is an equally simple matter, and the wife has as good a right to demand it as the husband.

Incompatibility of temper is an obvious reason, and the wife can get it if her husband refuses to work and leads an idle life; when he is always ailing, or when he becomes a cripple after marriage; or is too poor to support her. If there are no male children the husband has a right to divorce, and equally so if the wife is a gadabout. But both sexes are very easy-going, and if a man wants



71 K 11

Photo by]

BURMESE TATTOOING

Every Burman who has any self respect is tattooed in blue from the waist, about the top of the cloth to the knee. The figures of tigers, ogres and so forth are encircled with scroll lettering. The tattooing on the body and arms is in red, and is intended to secure immunity from sword or gun-shot wounds, or success in love.



Photoban.

[R. W. Marshall]

MONKS BEGGING

The monk rises when there is enough light to see the veins on the back of his hand. Shortly afterwards all the members of the monastery go out on the daily begging round. They walk in single file, the abbot at the head and the rest in order of seniority in the number of Lents. They hold their begging-bowls with both hands in front of them and keep their eyes fixed on the ground three paces ahead.

to have sons there is no reason, except expense, why he should not have a second wife, and it has been known that the first wife has chosen the second for him. At any rate, there are no unhappy marriages, for all that has to be done is to go before the village elders and explain the situation, and the intricate rules as to division of property are the only difficulties. It is usually the wife who claims divorce, for the women are the money makers and the energetic half of the race. They follow their husbands a pace or two behind when they go out together; they sit behind them at the open-air theatrical entertainments, and they eat after the menfolk have had their meal; but in everything else they have the deciding voice.

In country places it is still the custom for the bachelors to come at night and fling stones on the roof of the newly-married couple. This damaging entertainment is usually bought off with a few rupees, and at first sight seems to be a most sordid custom. But it is said to have quite a respectable origin. In the beginning of the world there were five men and four women. When they paired off, the solitary bachelor could not restrain his feelings, and the stone-throwing commemorates them.

The marriage customs of the Shans, as, indeed, the great majority of the most obvious customs, differ only very slightly from those of the Burmese. There is the same freedom of selection, and certainly a much more rapid marriage when the matter is arranged. But there are a great many other races in the province, and among these the variety of marriage customs is almost bewildering. The Karens are very much broken up into tribes. Endogamy, *i.e.*, marriage within certain limits, is the rule, but there are different customs, different prohibitions and different practices with

nearly all of them. Some permit marriages only between near relations, but there are others who not only permit intermarriage outside the family, but outside the tribe, and even outside the race.

On the other hand, the Chins practice exogamy—that is to say, marriages are not allowed between members of the same tribe, or village, or group, a rule which is quite unknown to the other races of the province, except here and there among the Kachins. The Banyang Karens are the most distressing in the rigidity of their rules. No marriages are allowed outside the very narrow limits of the village, and the villages are not by any means large. Having laid down the rule, the officials of the State were determined that it should be carried out, so one of their number went every year to see that there was at least one couple married. Presumably the village headman was consulted, but at any rate the State officer, having come so far over a desperately hilly country, was quite resolved that somebody should be married, and married the couple were, whether they liked it or not, just as a man might be empanelled on a jury. The village provided a bridal dinner, and this, and the command of the *taungsa* constituted the marriage ceremony. The Karens are great drinkers, and it is stated that the bridegroom had frequently to be carried off to the lady by force; but whether this was because he could not be trusted to get there in any other way, or because of reluctance to leave good liquor, is not recorded. The women of the house meanwhile kept the bride on the connubial bed and plied her with rice-spirit, to make up for missing the dinner.

Among other tribes only consins or the inhabitants of certain groups of villages can intermarry, and all alliances have to be approved by the village elders, and this and heavy drinking constitutes the toppers' wedding ceremony. Both sexes are seasoned, for they begin drinking strong drink before they are weaned, just as the Burmese infant often has whiffs of its mother's cheroot at the same tender age. In all such marriages a guard is told off to see that the happy pair remain in each other's company for three days and three nights. After that it is assumed that they are reconciled to the inevitable.

In all these Karen hill villages there is a long barrack which is called the bachelors' hall, and here every boy is sent to live after he has reached the age of puberty. There are so many limitations on alliances that there are often grey-haired old bachelors who have



A BURMESE CHILD SMOKING

The Burma cheroot is of formidable size both in length and thickness, but it is very mild. It consists chiefly of chopped tobacco stalks and fragrant herbs. Practically everyone, man, woman and child, smokes and babies in arms quite commonly share whiffs with their mothers.

lived in the single men's *haw* as long as they can remember. The unmarried men wear special ornaments, which make them easily recognizable. Some of them have a sort of shell jacket trimmed with seeds or cowries. Almost all wear necklaces of coloured stones or beads, or jungle seeds, and these usually finish off with a couple of boar's tusks hanging on the chest. They have large silver ear-cylinders in their ears, and those of one clan wear a fillet decked with cowrie shells embellished with an aigrette of rice-stalks. When the man marries all this finery is transferred to his wife, and eventually passes on to the first son. The only occasions when bachelors and maidens meet are at harvest feasts, marriages and wakes. Colloquies on other occasions are quite unauthorized.

These bachelors' halls are found among the Lushei-Kuki clans, as well as among the Karens and the brass rod, champagne-bottle-necked Padaung ladies. There, also, are long barrack-like dormitories, but among the Kachins the system is different. There are special bachelors' huts,



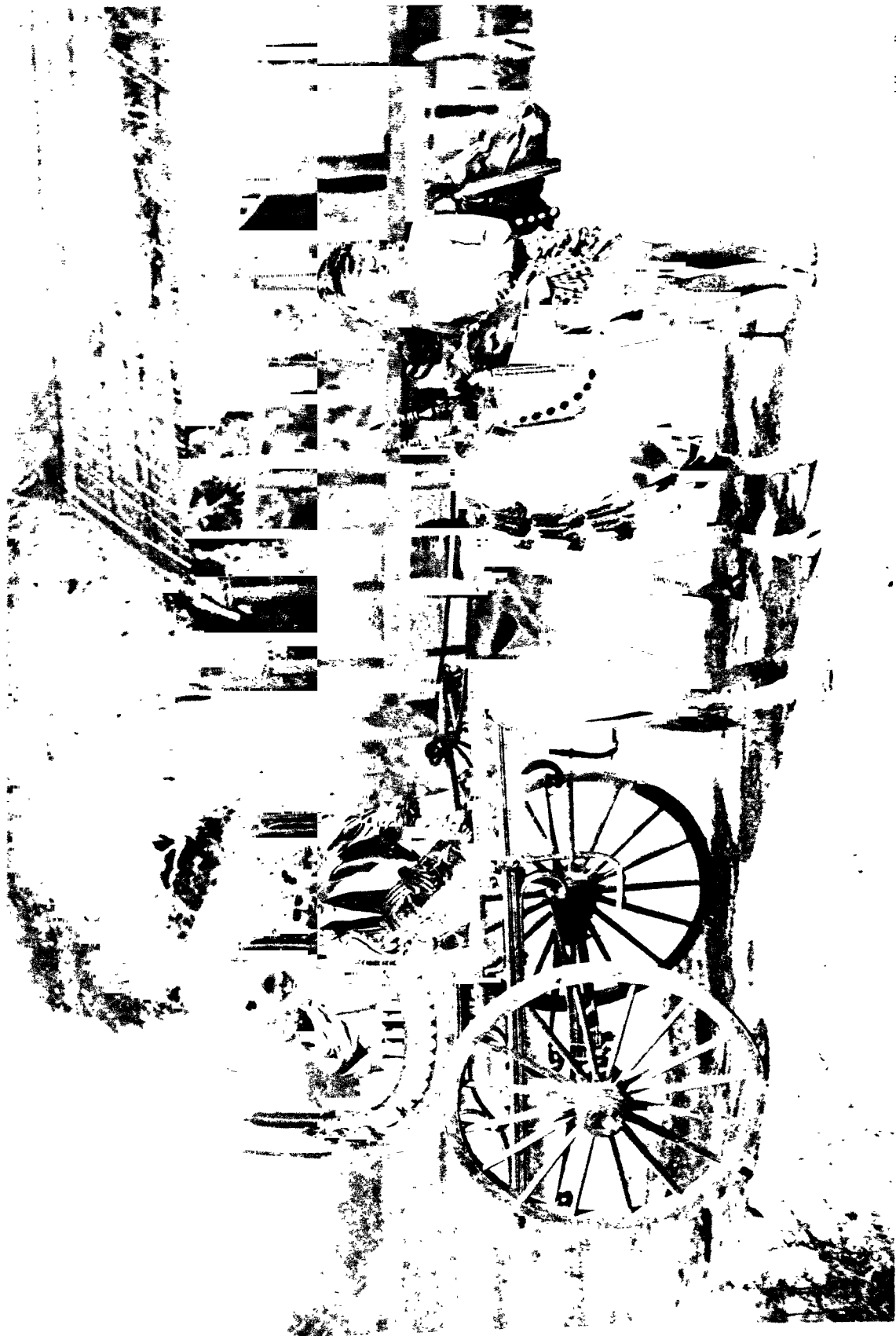
In the court-ship of

[Sir George Scott, K.C.I.E.]

A WATER FESTIVAL

Many centuries ago a King of Burma made a journey to the Shan States on a "magic raft." This air-craft was guided by an image which sat in the bows. The image remained behind at Yawnghwe, in the Southern Shan States. For eleven and a half months in the year it remains in a monastery, but every October it makes a tour of the lake in a huge Hentha barge with a spire over its head and a multitude of white umbrellas.

somewhat like cubicles, set apart for them, and these are placed at the disposal of any couple who wish to try the experiment of living with one another. The experiments are continued indefinitely by both lads and lasses until a suitable match is found, and then they marry. It is claimed that Kachin women lead the most exemplary lives after marriage as a consequence of this freedom of experiment before marriage, and that there is no need to devise rules for divorce. It is also curious that the Kachins alone of the races in the province make the marriage a religious ceremony. Among the Kachins and the Pakaungs there are also traces of marriage by capture. No doubt everybody in the village knows all about the affair beforehand, but the time is a question for the lovers. The girl leaves her parents' house and deposits a packet of tobacco and some rice on her sleeping-mat as an intimation that she has eloped or been abducted. The young man takes her to the house of a relation and then goes off to tell his parents. They go to see the girl's father and mother the next day to arrange how much is to be paid, and find the couple searching for their child, with as much decent solicitude as possible, in entirely the wrong direction. There seems to be by no means any disposition to raise the purchase price because of the laceration of their



The country cart

A COUNTRY CART

The national bullock carts are still used in the country districts, though they are practically never seen in Rangoon now. In old days points were never used for carriages, and vehicles used by the well-to-do for visits to the parade and on formal occasions were of the model in the picture. In Mandalay they were covered in and were not unlike dog-kennels on wheels, and the party sat on the floor.



[Photo by]

[R. W. Marshall.]

A SHAN CEREMONY

On festival occasions representations of fabulous or heraldic animals often make their appearance. The Shans are particularly fond of them, and this is a sample of the fearsome deer that dwell in haunted forests

feelings. The Kachins, however, greatly favour cross-cousin marriages, only the cousin should be one on the female side—that is, the daughter of a mother's brother. Like the Chinese, men and women of the same surname may not marry. On the other hand, a man must take the wife and children of a deceased brother. It is only in the case of a dreadful accumulation of brother's wives that he is allowed to look for a stranger to take the lady off his hands.

RELIGION

THE Burmese are nominally Buddhists, and to outward appearance they are very fervent Buddhists. Buddhism took its origin in Brahmanism, and it broke off from it on account of the intolerable tyranny of the priestly caste. The Buddhist monks have no authority over, and no concern with, the people, except as exhibiting to them examples of the way to escape from the whirlpool of existences. Metempsychosis, or the transincorporation of souls, is the fundamental doctrine of Buddhism. It is based on the principle of rewards for good and punishment for evil. There is a ladder of existence which begins in hell, or, rather, in eight hells, and reaches up to the heaven of perfect emancipation and rest. There are thirty-one rungs on this ladder, and mankind are on the fifth rung. Below them are the stages of animals, loathsome things below animals, and the hells. Above are various grades of spirits, reaching nearer and nearer to the Eternal Rest. A wicked man goes down, and a good man may go up, not merely a step at a time, but several, according to the amount of evil that he has done, or the amount of merit that he has accumulated for himself by good deeds. The state of man is the critical point, for it is only in the human

state that a systematic beginning of good works can be set going. Animals can only gain merit by chance, and the beings above man have made such a commencement that progress for them is easy.

But though Buddhism has existed in Burma ever since we knew anything about it at all, it is quite certain that the old animism which was probably the first of all religions is the indisputable religion of the Burman, and that Buddhism is a mere outward label. This worship of spirits is all the more natural because in addition to the Burmans of the plains, and the Shans of the hill valleys, whose customs and traditions and theoretical religion are much the same as the Burmese, there are many hundred thousand animists in the hill ranges which close in Burma on all sides but the Gulf of Martaban. These Kachins, and Chins, and Lahu, and Akha, and Wa, all follow the primitive faiths, which led hunters to make sacrifices to wild beasts; pastoral peoples to worship their cattle, and agricultural tribes to imagine such goddesses of the tilth as Demeters and Cereses. Most of the wild tribes direct their efforts to keeping the spirits as far away as possible. Outside the stockade and gates of every Kachin village there is a spirit-gate, and the same thing is found among the Akha and the Lahu and the Wa. The Kachin gate is usually a cane stretched from tree to tree across the path leading to the village. It is hung with circles and crosses and quaint figures made out of split bamboo, and the object is to keep the spirits, all of whom have bad consciences, from entering the village. Their notion is that the various symbols dangling in the wind are so many traps set for them, and they turn aside to safer places and have no notion of trying to find a way round. The Akha spirit-gate is simply the skeleton of a door, and the viewless spirits of the air think they may get shut in. The skull avenues of the Wa serve as a guard, because the disembodied tenant of the skull prevents wandering ghosts from trying to penetrate beyond.

The Burmese go farther than this. In every house in the country there is hung a cocoanut



P. S. G. C.

FLOWER PROCESSION, MINGIN FESTIVAL

On feast days and "Duty Days," and especially at the beginning of the Burmese New Year, it is customary for the women to go in long procession with vases of leaves and twigs of the *Nyaung bin*, the sacred fig or *banyan*, to the *pazedas*. All are dressed in their finest clothes, and the long line is very picturesque.

in a square bamboo frame. Over the cocoanut is placed a piece of red cloth which represents a turban. This is the dwelling-place of the *Māgayi Nat*, the household spirit to whom daily offerings are made and to whom every child born in the house is formally introduced on the naming day. The spirit, when he was on the earth, was a blacksmith of enormous strength, who was put to death at the stake by the King of Tagaung, who suspected him of intending to raise a rebellion in the country. It is characteristic of the double religion of the Burman that he may make offerings to the household spirit within a few minutes of giving alms to the monks when they come from the monastery on their daily begging round. Buddhism is his doctrinal religion; the worship of spirits is his ritual religion. There are also village guardian spirits. The village spirit is a jungle-dweller, and therefore his shrine is almost always in a thicket or a clump of bamboos, or at the foot of a huge tree—a banyan or some other of the ficus class. Inside this little house there is often the figure of a spirit, or there may be a bed for him to compose himself on, or two if his wife should be with him, and this is often covered with a tiny mosquito-curtain, and round about are imitation water-pots and spittoons and betel-boxes. Sometimes even the example of the Kachins is followed, and guns and spears and swords, of a size suited to the habita-



By the courtesy of

THE SPIRIT OF THE FLOOD

Sir George Scott, K.C.I.E.

Spirits live everywhere—in the flood, the forest and the fell. This is a shrine to the spirit of the Hpilu river in the Shan State of Nam Hkon. The shrine is ordinarily disconnected from the shore, so that the spirit may not be tempted to wander o' nights. Communication is restored when offerings are to be made.

tion, are arranged so that the spirit can use them if he wants to go fighting, and need not come into the village to get them. Offerings are made to these spirits on regular days, and as often as not they coincide with the Buddhist festivals.

Moreover, there is a formal list of the Thirty-seven *Nats*, or spirits of Burma. The King of Tawadeintha is one of these, but he stands apart. The *Māgayi*, or household spirit, is another, and the rest of them are all anthropomorphic, with suggestions of Bacchus, Adonis, Thammuz or Osiris and Pluto. They are not by any means glorified in the histories of them which are written down, together with the chants that should be sung, the music that should be played, and the garments that should be worn by those who dance at their festivals. The dancers are always women, and the measures are more corybantic than the posturing which is the chief characteristic of the ordinary national plays. These national spirits really date from the time when man deified, first the phenomena of nature, and afterwards the passions of mankind.

When a Burman builds a house, a cloth is put on the top of each post to cover the spirit who lives in it. This is extended to the posts of rest-houses, of wooden bridges, and even those of the monastery itself. When two boats start on a race in the river, offerings are always put on the bows of each boat for the water-kelpies, to prevent them from hanging on to the keel out of pure malice. The Burman gives alms to the monks, worships at the pagoda on the regular duty days when he is young—the first of the moon, the eighth of the waxing, the full moon, the eighth of



[Dr. A. Ahaga]

AN OPEN-AIR PLAY

The central instrument in the Burmese band is the Saung-Waing, a circular frame with eighteen cylindrical drums hung inside it and a similar frame with an arrangement of gongs all tuned in unison. The tuning in the case of the gongs is effected with beeswax and the drums, with a mixture of boiled rice and ashes. The clarion may be more prominent, but the drum and gong playing requires great skill. In the illustration a "prince" and "princess" dance to the music.



By the courtesy of]

[Sir George Scott, K.C.I.L.]

LOILONG KAREN LEG ORNAMENTS

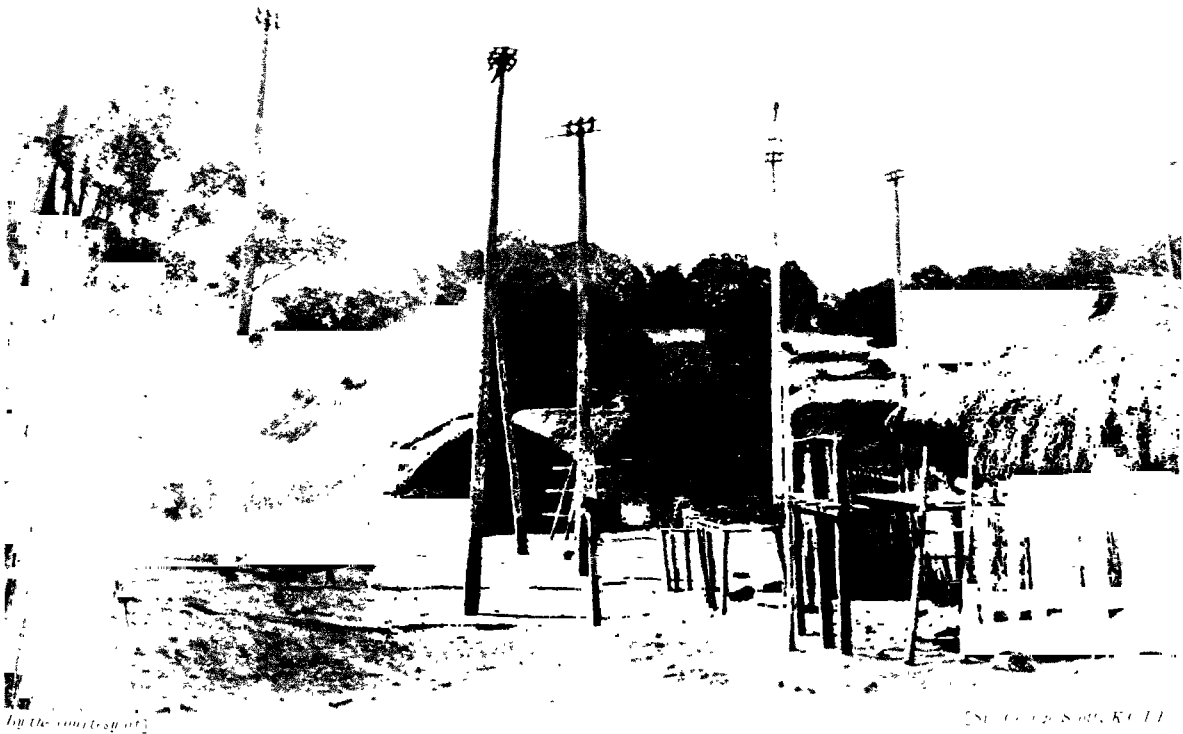
The women of most of the Karen tribes are noted for the amount of copper rod which they twine round their arms and legs. The Loilong Karen women are remarkable among many who are remarkable. Rattan rings are bound round the leg below the knee, and into these at right angles are fastened brass rings in a fringe. These interfere seriously with active movement. No woman walks without a staff, and few have been more than a mile from their native villages all their lives. A tight sheath of brass rod covers the arms to the elbow.

the waning, and the last day of the moon. When he is old he goes every evening at about twilight to worship at some sacred place, lights candles, deposits prayer-flags and flowers, and the little wax figures of the creatures that preside over the day of the week when he was born, and repeats the doxologies which he learned when he was a small boy at school. But all through his life, from his birth to his marriage and his death, he will do nothing without consulting his horoscope and the books of wizardry which tell him when to have his daughter's ears bored, when to start on a journey, when to begin ploughing and when to start reaping, launch a boat, make a purchase, marry a wife himself, or marry his daughter to another, bury one of his family, or even endow a pagoda. There are regular spirit mediums, usually women, in nearly every village. Notwithstanding their profession they worship at the pagodas like everybody else, and give alms to the monks in the hope of a rise in life in their next existence. And yet their profession is in violent contradiction to the tenets of Buddhism. They are most commonly called in to cure sickness, which is supposed to be due to obsession by a malignant spirit. The women usually wrap a red cloth round their heads and limit their mysteries to hysterical chanting and wild whirling dances, which often move the patient to do the same thing. The result is sometimes recovery owing to the excitement, and often collapse through exhaustion. Divination by the inspection of the crops of fowls is often practised, but the chief believers in fowls' bones are the Red Karens and the Wa. Fowls' bones are the Red Karen's dictionary, *vade mecum* and where-is-it book. He can do nothing without consulting fowls' bones. The Wa often use the same bones for a very long time, and

there are some of them who carry about pairs of them in their ears which look as if they were heirlooms, they are so dirty and browned with age. The Red Karen makes frequent sacrifices, and uses fresh bones. With him it is the clothes that seem to be the family heirlooms. The trousers are technically red, but most commonly they are merely earth-colour and are stiff with warm weather and dusty roads.

Most of the hill tribes show signs of ancestor worship in their religion, or, at any rate, the worship of the dead, which some maintain to be the rudimentary form of all religions. Most of the spirits of the hill tribes have inferentially lived on earth, and there is a universal belief that man does not wholly die. The Kachins have a long bridge over which they believe the dead struggle, after the fashion of Addison's Vision of Mirza. The soul goes to live with its ancestors, but as years pass by it is forgotten where the ancestral home was, and then the sky is supposed to be the reasonable place. If the tribe in its migrations has crossed a large river, then the soul has a Stygian flood to cross. If dangerous and difficult mountains and deserts have been crossed, then a Scylla and Charybdis stand in the path of the soul. There are signs of the decay and revival of vegetation in the Spring or Easter feasts. The water-throwing at the New Year (about April) in Burma and the Shan States suggests this, and so does the head-hunting of the wild Wa, carried on also in the merry springtime. At Kēngtūng there is the reminiscence of the Slain God. A man used to be torn in pieces at the Spring festival. Later a dog was substituted, and under British rule a wild Bacchanalian procession has taken the place of this.

There are a great many festivals of a religious kind. The two which are the most conspicuous, and are celebrated over the whole country from the Delta to the Shan States, are the New Year's Festival, usually known to Europeans as the Water Festival, and the Tawadeintha Feast at



In the courtyard

[See also p. 289, KALL]

SPIRIT-POSTS

The Red Karens are perhaps the most demonstrative of spirit-worshippers. In an open space in the centre of every village a number of posts are erected to the spirits, ending in ornamental devices. In small villages bamboos are used, but in the capitals and selected jungle-places the posts are quite large.

the end of Lent. There are, however, a very great many more, which are usually held in the hot weather, when travelling about in a roadless country is easy and there is no farm work to be done.

The New Year's Festival is absolutely universal, except with the hill tribes, who, however, take part in all the feasts as far as the sale of comestibles and strong drink is concerned. The date used to be laboriously calculated by the Pônna, or Brahman astrologers in Mandalay. The King of the *Nats* is supposed to descend from the heavens, and after spending an entire day on earth, returns on the third day. The festival commemorates a bet between the Thagya King and a Brahma. The stakes were their heads, and the Brahma, whose name was Athi, lost. The *Nat* King, with no regard for Buddhist principles, cut the loser's head off,



By the courtesy of

[See George Scott K'U'L.]

A SACRIFICE

The Nat-haw, or spirit-palace, at Kyëbogyi in Karen-land is much the same size as an ordinary house and the arrangements inside are very similar. Outside the fence which surrounds it are the altars. On the square split-bamboo platform are the head and some of the entrails of a sacrificed buffalo. On the flat board similar offerings are placed. Some spirit-posts may be seen on the left.

and the head passes year by year from one of seven sisters to another. It is burning hot, and has to be kept cool by plentiful drenching with water. Regardless of the commandment: "Thou shalt not take any life at all," the whole population souse one another with water during the three days, in commemoration of this fact, though students of folk-lore find a different significance for it. The elderly and dignified are gently treated in this "begging pardon with water," but the youthful, and especially the girls, splash one another with enthusiasm, and no doubt wet silken skirts define the figure well.

The Tawadeintha Feast nominally commemorates the visit which the Buddha Gautama paid to Mount Meru to preach the Eternal Law to his mother Queen Maya, and this is the view that the elderly and the pious take of it. There are great preachings and processions of *Padetha* trees through the streets. The *Padetha* is a tree which grows on the northern island of the Burman



By the courtesy of

A BURMESE DANCE

(See George Scott, K.C.)

The *Yem pwe's* are usually very attractive for a short time. The girls are often the daughters of quite well-to-do people, and they are loaded with all the family jewellery, while their clothes are of the latest fashions. The dancing is merely what we should call posturing. The girls never move from one spot, and simply contort the body and arms more or less gracefully and in excellent time.



By the courtesy of]

[Sir George Scott, K.C.I.L.]

A PADAUNG DANCE.

The Padaung men have no particularly distinctive dress like their champagne-bottle-necked wives, but they have several very curious dances, some of them, notably the death dance, for both sexes. That illustrated is more a trick than a dance.

reserved beforehand. The singing is very alto, and the dancing to our eyes is mere posturing and undulation of the figure and limbs, while the band is an emphatic trial to all but serious students of music. But Burmans will sit through an all-night performance, and for as many more nights as the play lasts. Some of them stretch over several days, but the actual performance only begins after dark.

The *Yein* or *A-nyein pwè* are different, and appeal to most people. They are dances by troupes of girls and young children, who are often trained for weeks beforehand. There is a regular ballet-mistress, who is credited with being very fastidious and very severe. She usually leads the chorus of the air to which they dance, and most of the dancers themselves join in the melody. The girls are all dressed in their brightest garments, and are loaded with the family jewels. Dances are performed both standing and sitting, and consist entirely of rhythmical movements of particularly lissom bodies. The feet are never raised from the ground, and the time is that of the minuet, and the charm consists entirely in the brightness of the colours, the earnest solemnity of the dancers, and the exactness of the time.

The hill tribes are different. They have courtship dances, death dances and spirit dances of various kinds, and a variety of others, all of which may be called religious, because they are intended to placate the viewless spirits of the air. Even the dances of the Wa, when they go out to collect heads or when they come back with them, are in a way religious, for skull-collecting with them is really a necessary agricultural operation, and not a mere vulgar, brutal killing for the sake of taking life. Without a yearly skull for the village there might be a failure of rain, or too much of it, with equally disastrous results to the community. In the same way the Burmese girls' dances are usually adaptations or settings from one or other of the birth stories of the Buddha

cosmogony, and bears on its branches whatever is desired. Nowadays the tree takes the form of a lofty pyramid, which is hung with all manner of things, from tins of condensed milk and sardines to wash-hand basins and clocks. These are carried round the village or quarter by prancing men, and are eventually deposited in the monastery compound, where the monks pick off the offerings at their leisure.

The young no doubt contribute to these, but what interests them most are the *pwè*. A *pwè* is an exhibition or performance of any kind, and may range from a boxing match to a mystery play; but the *pwè* that interests the Burman most is the dramatic performance. The stage is a bamboo-matted circle in the centre, and in the middle of this is a tree. The signification of this tree has puzzled many people, but probably it is only intended to show where the stage is to be, so that seats may be

DEATH

THE Burmese are among the healthiest races in the East, probably because the vast majority of them live a country life and avoid the towns, except for an occasional visit. It is just as well for them that this is so, for the national doctors are not by any means scientific practitioners. There are two varieties of them: the druggists and the dietists, with a third for serious emergencies—the spirit doctors. The druggists have a pernicious habit of giving their patients anything in the way of out-of-the-way medicines, as often as not made up of everything available in the way of substances animal, inorganic, or vegetable, which may be on the premises for the moment. A medicine with a hundred and forty-seven different ingredients in it certainly ought to have effects one way or the other. The dietists trust mainly to faith-healing apparently, and as often as not limit their prescriptions to telling the patient to take, or not to take, as food articles whose name begins with any of the letters assigned to the day of the week on which he was born. The spirit doctor is the most formidable of all, for he pummels the unfortunate person he is called in to attend to, on the pretext that he is expelling the fever, or colic, spirit who has taken possession of the patient's body. He is, therefore, only summoned in the last resort.

An actual death is always intimated to the neighbours by loud lamentations on the part of the family. A band is sent for immediately, and continues to play without intermission until the funeral. The corpse is taken out of the interior of the house to the open portion just inside the verandah, and is there washed and swathed in white cotton cloth from the chest downwards, and then dressed in the gayest clothes the deceased possessed. Then the thumbs and the big toes are tied together. If possible, this should be done with the hair of a son or a daughter; but if there are none, or it is not to be had, then twisted white cotton is used. Then a small coin is put into the mouth to pay the "ferry dues" into the land of spirits. All this is done by the relatives. The subsequent preparing of the body for the coffin is carried out by a special class called the *Sandala*, who, with the pagoda slaves, are the nearest approach to caste or out-caste in Burma. The coffin is of the lightest possible wood. Over this there is erected a spire of many tiers, decorated with tinsel and gaily-coloured paper, usually made of bamboo and, therefore, also very light.

Meanwhile, friends and relations have come to the house to condole and to help in the preparations for the funeral. Special offerings of food are made on behalf of the deceased to the nearest monastery, and, in return, one or more of the monks come to recite homilies from the sacred books. The object of this is to keep away evil spirits, who might come to work mischief. This also is



Be the ...

A PADAUNG DANCE

One man beats the drum to the air of a tune played on a flute, and another steps backwards and forwards between the drumstick and the drum also in time to the tune. A forfeit is paid by him whenever he is touched. The same man does it standing upright and crouching.

the purpose of the band, which is stationed in the street outside and plays dirge music. No mourning garments are worn at the funeral, and the sympathizers all come in their best clothes, as they would to any more cheerful *pwè*.

The grave is dug by the outcast *Sandala*, and the cemetery should always be to the west of the village—certainly not to the east, which is the bright and auspicious side, or the north, which is the point of the compass towards which Gautama ordered that his head should be directed. Monks should, if possible, head the procession, and they are followed by all the relations of both sexes, but the men are usually separated from the women. Wealthy people often in former days hired professional mourners, but this custom is less common than it was. The coffin, with the spire over



Photo-Lia

[Reprinted from

A PROCESSION OF BUDDHAS

When images are presented at a shrine there is always a great demonstration. Whether they are offered by a village or by an individual there is always a great gathering, and they are escorted to the image-house not only by friends but by whomever may be met on the way. They are carried in carved and gilt litters or brancards surrounded by gold and white umbrellas.

When this is completed the oldest male relative holds out a handkerchief and calls on the spirit of the deceased, the *Leiphya*, "Come, come away with us." The word *Leiphya* means, literally, "butterfly," and it is applied to the human *psyche*, or soul. It haunts a man while he is living and awake, but is apt to wander away when he is asleep. It is, therefore, considered very dangerous to wake a man suddenly, because his *Leiphya* might not be able to get back in time and the man would die. When he is dead, it is necessary to catch the *psyche*, in case it should stay behind in the graveyard and become an evil spirit. Therefore the aged relative calls, and suddenly closes up the handkerchief, in the conviction that he has caught the disembodied spirit. This is carried back, carefully folded up, to the house, and is there deposited for seven days between two house-posts

it, is carried by friends, but sometimes by hired "weepers," and the band falls in and goes on playing until the mortuary shed is reached, when it finally stops. Strangers often join in the procession from motives of piety, and they and all those present are supplied with refreshments and cigars by the women. At the lych-shed the monks recite extracts from the sacred writings for the benefit of the living, and then when offerings have been made to them on behalf of the deceased, they return to the monastery. The coffin is then carried to the grave, and there it is swung backwards and forwards several times before it is lowered. The nearest relatives scatter a few handfuls of earth over the boards without uttering a word, and then the grave is filled in by the *Sandala*.

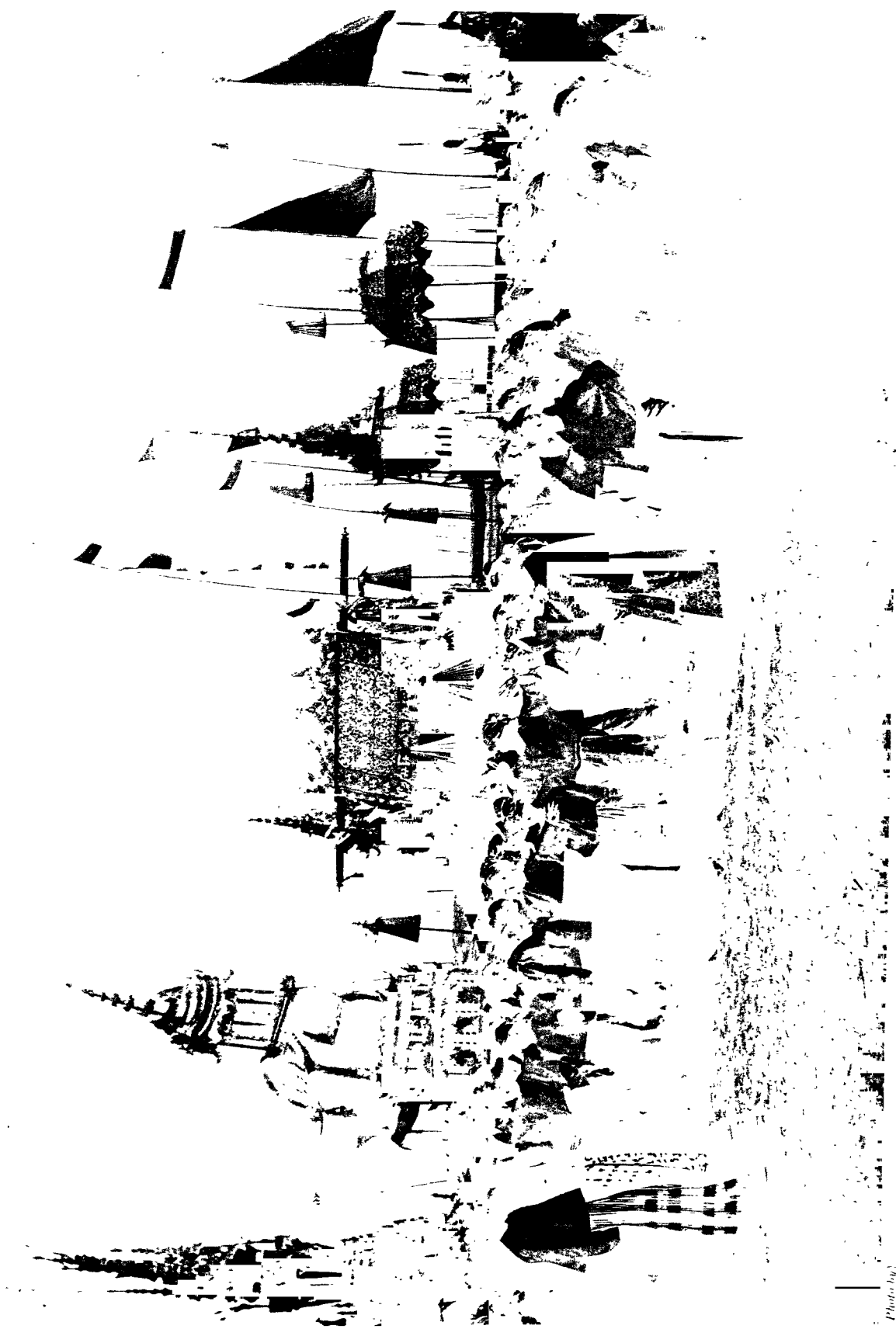
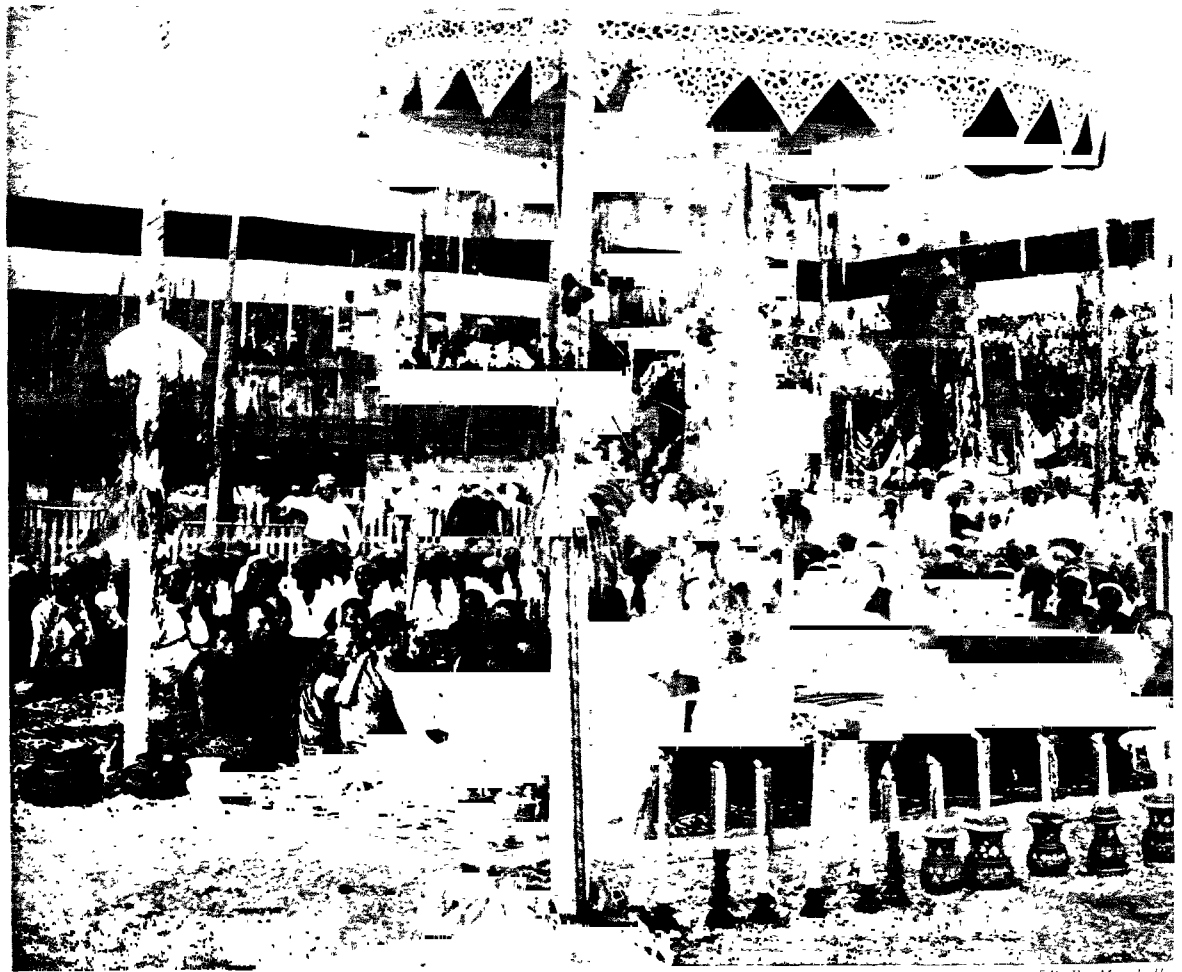


Photo by

A FUNERAL PROCESSION

[Kher, Bhampon.]

Now that the Burmese are able not only to make but to keep money for themselves, the offerings which appear on festive occasions and in processions steadily become more and more elaborate. White elephants with *thamis* on their backs, garish umbrellas and various fantastical things, in addition to flags of all colours, tend to appear more and more



[Photoby]

[R. W. Marshall]

CONSECRATING GROUND FOR A MONASTERY

Every Burman hopes to be able to build a pagoda or a monastery so as to secure himself a happy after-life. Monastery lands under the British Government, as under native rule, are dedicated to religion in perpetuity. All the monks in the neighbourhood assemble on the site, and passages from the sacred books are read telling of the founding of sacred buildings in ancient days.

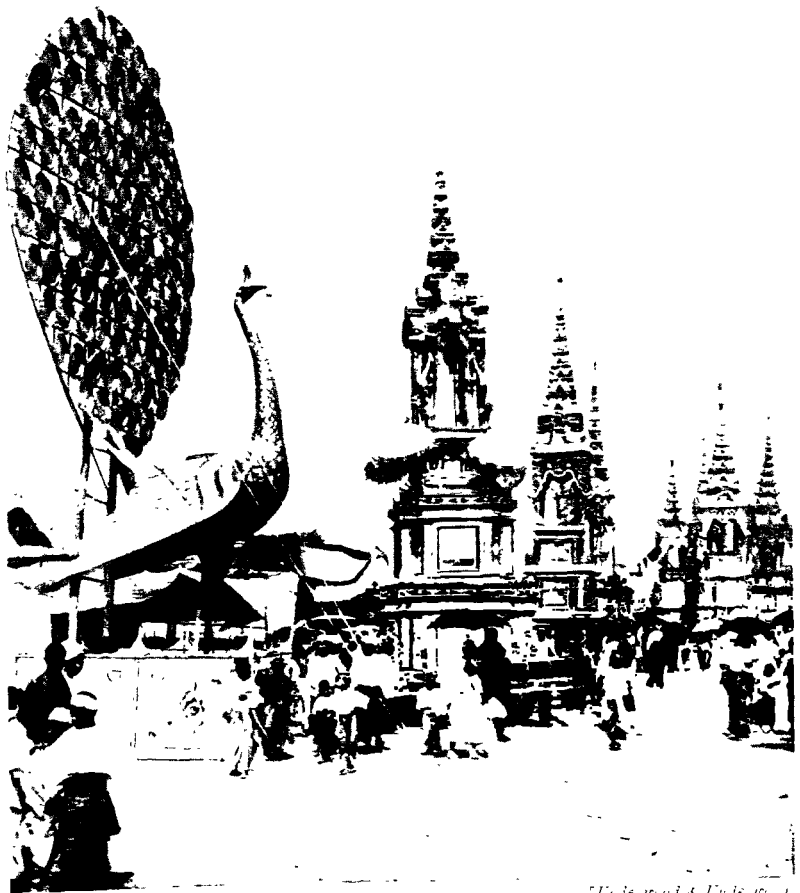
on the left-hand side of the entrance steps. On the seventh day a sort of purification feast is given to the monks and those who attended the funeral, and then the handkerchief is opened. There is supposed to be no more danger of the *Leiphya* going back to the cemetery and becoming a ghoul. Rich people feed the funeral guests for the whole seven days, but this is beyond the means of most, and any funeral is apt to land a family in debt.

Cremation used to be much commoner than burying, and it is still common in many parts of the country. When the fire dies down, any bones there may remain are drawn from the ashes by the three nearest relatives of the deceased. These are washed in scented water or cocoanut-milk and put in a jar, after being wrapped up in white cotton. The jar is taken back to the house, and after the feast of purification is buried near a pagoda or a monastery. The funeral spire is usually the only thing that marks a grave, and when that crumbles away there is nothing to show where a man was buried. A few rich people mark graves with a post or a brickwork pillar, but it is not a common sign of respect to the dead. Pagodas may be erected over monks and Shan chiefs, and they always were over kings, but these were not "relic shrines," and are not proper places to offer up prayer.

The funeral of the greatest man is not a very imposing ceremony, but the burial of a monk

occupies the whole countryside, and assumes the dimensions of a pagoda feast. The older the monk was and the more Lents he had spent in the monastery, the longer it is before he is buried. It is necessary to collect funds for the ceremony. The mendicant has, of course, left none, and the monastery, even if it has money, is not going to deprive the people of any opportunity of gaining merit by a good deed. Accordingly, it is sometimes a year or more before a sufficient sum has been collected to do proper honour to the head of a monastery. Therefore the holy man is embalmed immediately after death. This is most commonly done by preserving him in honey, but there are other methods. The body is swathed in linen bands and is placed in a coffin hollowed out of a single piece of wood, which is enshrined in a gilded and highly ornate shell, which often takes the form of a canopied catafalque, like those of the Middle Ages. This is deposited in a temporary building, called the Nirvana Monastery, in the monastery grounds. Round about are very often a number of somewhat startlingly lewd pictures, which are intended to show the temptations which the saintly man avoided. There he remains till all the arrangements have been made, and the "Return of the Great Glory," as the cremation of a monk is always called, takes place invariably in February or March, when the rice crops have been reaped and the agricultural population have plenty of money in hand.

When the day has been fixed, the shell is taken out to where the funeral pyre has been erected, usually on the knoll of a hill or in an open place in the fields. It is a huge seven-roofed spire, gorgeously, not to say gaudily, decorated with gold-leaf, tinsel and coloured paper and pictures. The coffin is in a tier just where the bier begins to taper, and the space below is filled with combustibles and a great quantity of sweet-smelling woods. The gilded case containing the coffin is brought from the monastery on a gigantic four-wheeled car, drawn by as many people as can lay hands on the big twisted rattan ropes. These are fastened to both sides of the car, and when the pyre has been reached, there is a great tug-of-war, in which hundreds of people, men, women and children, take



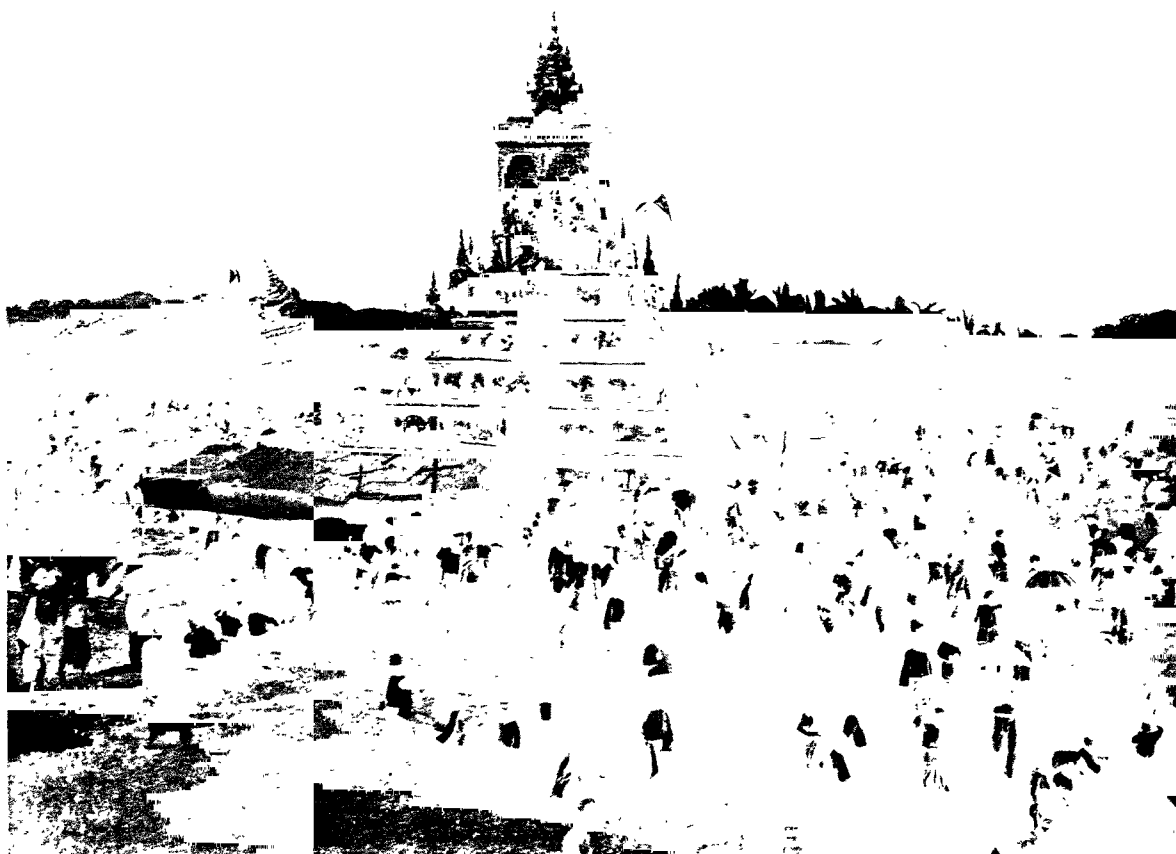
Stereograph Co.

THE TAWADEINTHA FEAST

At the Tawadeintha feast, the *Padettha* trees, a reminiscence of the fabled trees of the "Northern Island," which bear whatever is wished for, are always conspicuous features. They take the form of spires, and after the donors have shown them off with song and dance, are deposited in the monastery compounds. Figures like that of the peacock are also now common among the half-breed Burmese of the towns.

part. There is a very great deal of noise and shouting and the clash of bands, and the whole scene is as little suggestive of death and the repose of the monastery as can possibly be imagined. When the struggle has gone on till everyone is tired, or it is time for the monks to return to the monastery, the coffin is taken off the car and put in its place above the combustibles. The monks have all the while been reciting passages from the sacred books in temporary bamboo buildings set up round about for the purpose, and abundant gifts of the most miscellaneous kind are carried back with them.

Then the funeral pyre is set fire to. This is always done by letting off rockets at it. These



[Photo by]

THE CREMATION OF A MONK.

[D. A. Wood]

The funeral pyre of a monk is always a very striking symbolization of the various stages of Mount Meru, to the contemplative slopes of which the holy man is supposed to return. The occasion of his burning is always a great show, at which the people for many miles round enjoy themselves thoroughly.

are large lengths of bamboo filled with gunpowder and slung on to guiding ropes leading to the spire, often from all four sides. Each rocket is usually the manufacture of an entire village, and there is great jubilation when one of them is at last successful and sets fire to the heaped-up fuel, and the jeering which is directed at an unfortunate failure is as little suggestive of a solemn ceremony as anything well can be. The actual burning does not take a long time, for in the height of the hot weather, when the cremation takes place, everything is as dry as tinder. The ashes are afterwards examined, and any bones that are found are buried near some sacred shrine, or have a small pagoda or a blunt-topped square pillar erected over them. There is never any inscription, and only the local people are able to tell whom any particular erection commemorates.



Photom.

[L. H. C. 1910, 10]

NATIVES IN MOURNING ANDAMAN ISLANDS

By way of mourning costume the body is painted with yellow ochre and olive-green clay, parents being decorated with vertical stripes, and the skull and other bones of the deceased are worn as mementoes. In the illustration one woman has a skull hanging down her back and another in the centre is wearing necklaces of hand and foot bones. The clothing shown has been put on for the photograph.



By the courtesy of]

A MARRIAGE—ANDAMAN ISLANDS.

[A. R. Brown, F.R.S.]

Marriages are arranged by the guardians of the young people, and as a rule are faithfully adhered to. The ceremony takes place in the morning before the chief and those interested, and consists of seating the bridegroom in the bride's legs and lighting torches round them as evidence of the fact.

CHAPTER VIII

THE ANDAMAN AND NICOBAR ISLANDS. By SIR RICHARD TEMPLE, BT., C.I.E.

THE geographical term Andamans and Nicobars is popularly applied to two groups of tropical and very beautiful islands in the Bay of Bengal, stretching in a long line for about seven hundred miles from Cape Negrais in Burma to Achin Head in Sumatra (see map on page 238). They are combined, for convenience of administration, in one local government, under the Empire of India; but otherwise they are entirely unconnected, both as regards physical geography and their inhabitants. At Port Blair in the Andamans is situated the penal settlement of the Indian Empire, where are congregated in, perhaps, the most remarkable reformatory in the world, some sixteen thousand life and long-term convicts from all parts of India and its dependencies. Otherwise the inhabitants are black Negritos of the "lowest" known type of naked pigmy savages, belonging to a practically isolated race. In the Nicobars, on the other hand, the people are large, fair, and semi-civilized emigrants from the south-eastern corner of the Asiatic continent, clearly connected with the Indo-Chinese races, and especially with those varieties of them that are commonly designated Wild Malays. These two distinct members of the human race have never been in communication with each other, and have nothing whatever in common in physical aspects, customs, or religious notions.

The great interest that attaches to a survey of the Andamanese lies in the fact that up to the last generation he presented one of the very few instances now existing of the undiluted, uncontaminated, primitive savage. He is, in fact, a relic of the world before civilization of any kind. Almost anything, therefore, that he is, thinks, or does, is worth knowing. His very mode of giving

expression to his desires and thoughts is primitive in a high degree, and quite unlike anything that civilized human beings are accustomed to look for and find in strangers. Through him, indeed, we can learn what the untutored human being is like—an adult creature possessed of the intellectual capacity of a child of ten or twelve when bred in the civilization in which we pass our lives.

But though he could not make and could only preserve fire, and had never cultivated anything, nor domesticated any animal, and had never taught himself how to turn a turtle for food or to use a hook and line in fishing; though he could not count, or draw, or keep a record or tally for any purpose, and was hazy, inaccurate and indefinite in all his ideas; though he had no notion of taking precautions for the future or for his safety when "at war," had no ceremonial worship nor any form of propitiating spirits, and no methods of appealing to supernatural powers; though he had no idea of government and but rudimentary notions as to property, even in children—the Andamanese is yet a very man, mentally immeasurably superior to the most intelligent of the brute beasts, and has many characteristics in common with those greatly above him in civilization. He is hide-bound by custom as the only law he knows, and the only explanation he can offer, of social actions and habits, or of the forms and adornment of the articles he manufactures. Excepting fruit, he cooks all his food, which he likes to consume hot. He can build for himself on occasion a good hut, is clever in constructing his bows and arrows, and is a neat and excellent weaver of fibres and grasses. His canoes are large and laboriously hollowed out of trunks which he fells for the purpose. He occasionally builds up, not turns, earthen pots and pans on an ingenious plan, and has set notions on the subject of ornamentation.

In childhood the Andamanese is possessed of a bright intelligence, which, however, soon reaches its climax, and throughout life he retains the main characteristics of the child. He has a very short, though strong memory, but soon becomes intellectually tired, and is apt to break down physically under mental training. He is suspicious of, but hospitable to, strangers; ungrateful; imitative and watchful of his companions and neighbours. He is vain, and while under the spur of vanity, industrious and persevering. He is teachable up to a quickly reached limit, fond of undefined games and practical jokes. He is too

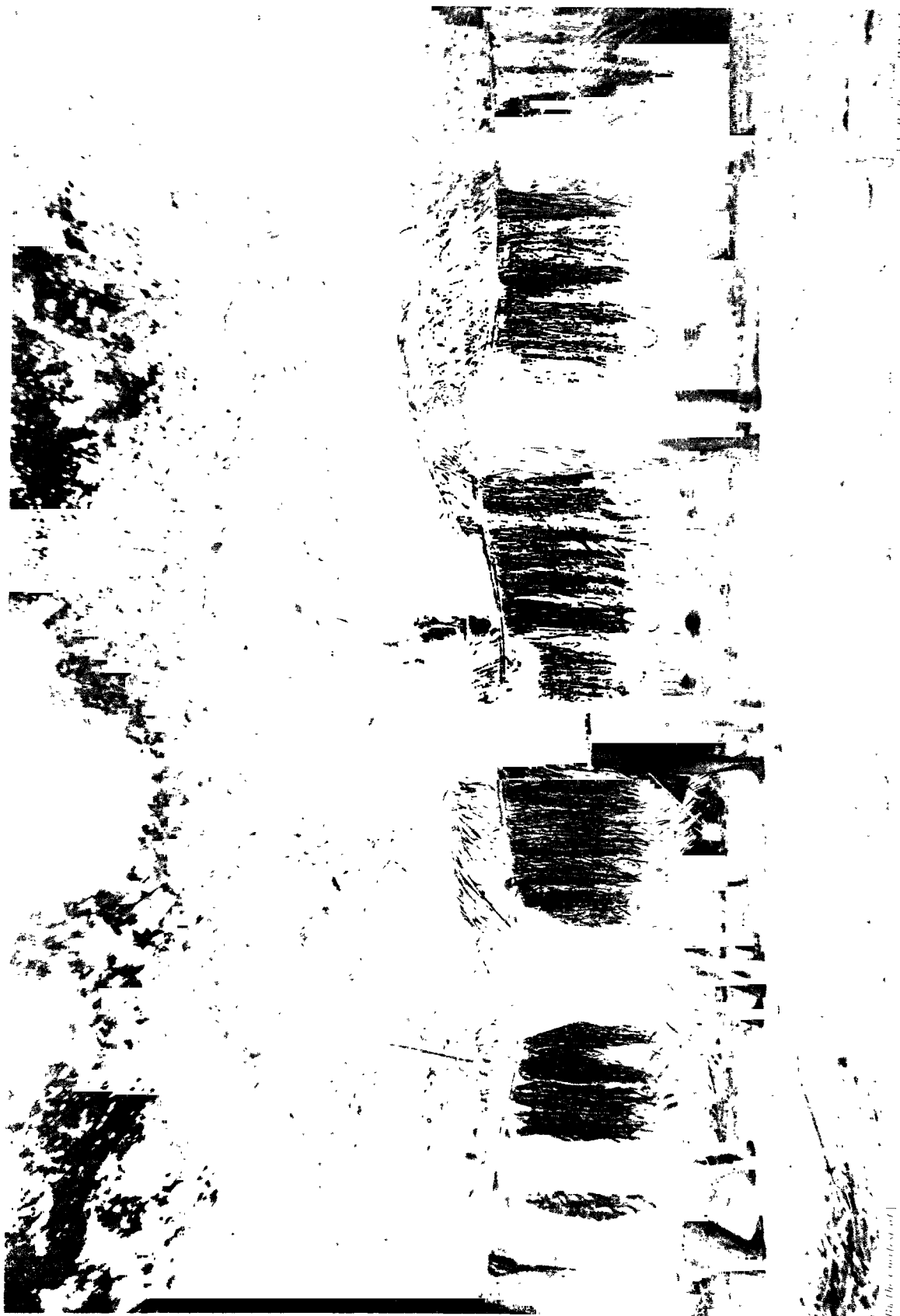


Indie, Andaman.

THE B. B. F. A. I.

AN ANDAMANESSE MOTHER

An Andamanese mother carries her baby in a basket sling. She is clothed in a married woman's leaf-belt, which has a bushy tail behind. The baby's head is shaved and her own partially so.



By the courtesy of

ANDAMANESE PEACE-MAKING DANCE.

After a fight between two villages there is sometimes a peace-making ceremony. The men of the village which made the last attack erect a screen, against which they stand, while the women beat time with their hands on their thighs. The men of the other party then dance in front of them. Each dancer seizes one of the standing men by the shoulders, and leaps up and down before him, giving him a good shod up. After the dance both parties weep together and exchange weapons.

W. R. Brown, P. R. U. L.

happy and careless to be affected in temperament by his superstitions; too careless, indeed, to store water even for a voyage; plucky, but not courageous; reckless only from ignorance and inappreciation of danger. He is selfish; but not without generosity, chivalry and a sense of honour. He is petulant, hasty of temper, entirely irresponsible and childish in his wrath and equally quick to forget. He is affectionate, lively in his movements, and exceedingly taking in his moments of good temper.

As a rule, the Andamanese are gentle and pleasant to each other, considerate to the aged, the weakly and the helpless, and to captives, kind to their wives and proud of their children, whom they often over-pet; but when angered, cruel, jealous, treacherous and vindictive, and always unstable. They are bright and merry companions, talkative, inquisitive and restless; busy in their own pursuits; keen sportsmen and naturally independent, absorbed in the chase from sheer love of it and other physical occupations; and not lustful, indecent, or scurrilous. As years advance they are apt to become intractable, masterful and quarrelsome: a people to like, but not to trust. The intelligence of the women is good, though not, as a rule, equal to that of the men. In old age, however, they frequently exhibit a considerable mental capacity, which is respected.

As might be expected of such a people, their domestic customs are of the most elementary description, and their religion the simplest form of animism. That is to say, it is confined to a vague, gentle fear of the ghosts of their ancestors and of the evil spirits of the wood, the sea and



Back scarification

W. H. Murray

CICATRIZATION - NORTH ANDAMANS

Cicatrization is chiefly women's work, performed on both sexes between eight and eighteen. It consists of lines of cuts made with chips of quartz and, nowadays, glass bottles. Patterns differ with tribes.

disease, and to avoidance of acts traditionally displeasing to them. They have a sort of deity, the Storm-spirit, who, like all their spirits, has a wife and family to act as his messengers. He used to live on their highest mountain, but he now resides in the sky. He has no authority over the evil spirits and is contented to point out to them offenders against himself. There is no necessity to trouble about him beyond doing nothing that might make him damage the products of the jungle. There are, however, a few simple practices by way of precaution. The Andamanese say they carry fire always with them to frighten away the Wood-spirit and they



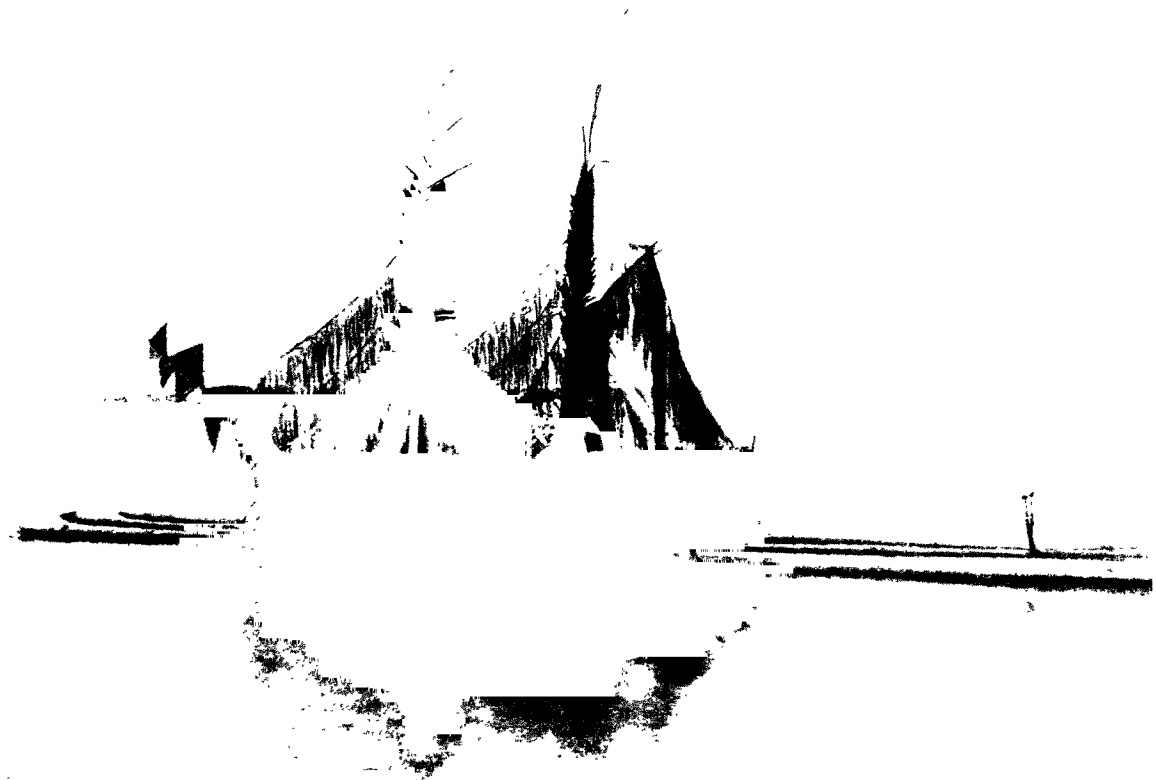
Photograph

AN ANDAMANES GREETING

When relatives meet after a long absence they sit huddled together weeping and howling in each other's arms in groups. There is no difference observable between the signs of joy and grief on such occasions.

show their respect to the sun and moon by being silent at their rise. They ward off the Storm-spirit by throwing explosive leaves on the fire and burning beeswax, because he dislikes the smell. They twang their bows and make fun of the moon during an eclipse, but a solar eclipse keeps them silent through fear. They have a few general practices by way of permanent protection against evil and ill-luck, and no doubt the tattooing and painting of their bodies with oils and earths is partly ceremonial.

The Andamanese, however, have an active faith in dreams, which sometimes control subsequent conduct, and in the utterances of wise men, dreamers of prophetic dreams, gifted with second sight and power to communicate with spirits, and to bring about good and bad fortune. Such people practise an embryonic sorcery and witchcraft, and profit by things tabooed to their use. The



By the courtesy of]

A SPIRIT-SHIP—NICOBAR ISLANDS

[L. H. Man, C. I. P.]

When an evil spirit has been caught by the doctor-priest of the village it is caged and put into a small ornamental scape-boat built for the purpose and towed out to sea. Should the boat land at another village and transfer the spirit there, an attack with quarter-staves under recognized rule is made on the makers of the boat.

Andamanese has distinct ideas as to a soul, which arise out of his reflection in water and not out of his shadow. His reflection is his spirit, which goes after his death to another jungle-world, where it lives just as he did himself while alive. The spirit occasionally visits the earth and has a distinct tendency to transmigration into other beings and creatures. Thus every child conceived has had a prior existence. Animals and birds are credited with human capacities, and convicts murdered by the Andamanese have been found with heavy stones placed on them to warn the birds not to tell the English what has happened and where the murderers have gone. They are full of fairy-tales believed to be true, of which change of human beings into animals, fish, birds, stones, and other objects is a conspicuous feature—to such an extent, indeed, that the fauna chiefly known to them are considered to be the animal forms of ancestors.

The most important ceremonies are those connected with death, which occasions loud lamentation from all concerned. Babies are buried under the floor of their parents' hut. Adults are either

buried in a shallow grave, or, as an honour, tied up in a bundle and placed on a platform or tree. Wreaths of cane-leaves are then fastened conspicuously round the encampment, and it is deserted for about three months. Mourning customs are peculiar, the mourning itself consisting of smearing the head with grey clay and refraining from dancing. After some months the bones of the deceased are washed, broken up and made into ornaments, to which great importance is attached as mementoes, and also because they are believed to stop pain and cure diseases by simple application to the diseased part. The skull is worn down the back suspended from the neck, usually, but not always, by the widow, widower, or nearest relative (see illustration on page 299). Mourning closes with a ceremonial dance and the removal of the clay.

The Andamanese are monogamous, and though the simple ceremonies connected with marriage (see illustration on page 300) have no religious significance, divorce is rare and unknown after the



[By the courtesy of]

[J. H. MacCall.]

CEMETERY AND MORTUARY

In Car Nicobar there is a dying-house and a lying-in house outside the villages by the temporary burial place, so that mankind there enters and leaves the world at the cemetery. The graves are marked with wooden posts of special form until the annual digging up of the bones, which are then thrown into a common ossuary with great ceremony.

birth of a child, and there is no polygamy or incest. Unfaithfulness after marriage is punished by the murder of both the guilty parties, though intercourse between the sexes, within the marriageable limits, before marriage is the rule. The most remarkable custom in family life is the adoption of each other's children within the tribe, so that those above six or seven rarely live with their own parents. There is a pretty custom of naming girls after one of the sixteen selected trees which happen to be in flower at the time they reach puberty.

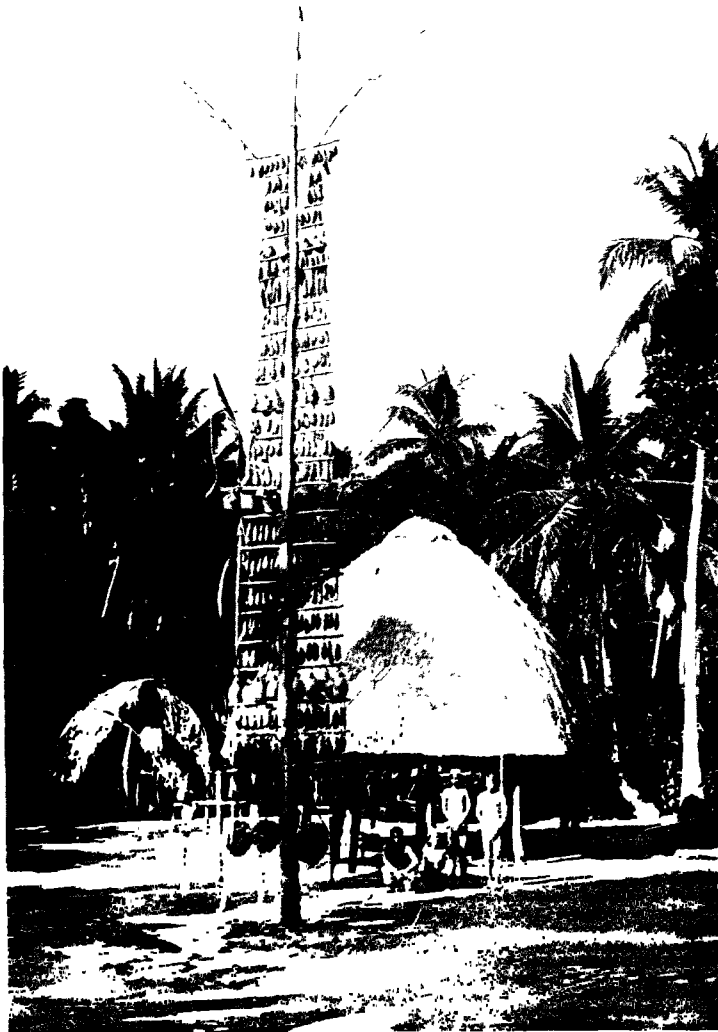
The social emotions are not generally expressed, and there are no words for ordinary salutation, greeting or thanks. On meeting they stare at each other for a lengthened period in silence, which the younger breaks with a commonplace remark, and then follows the eager telling of news, which an Andamanese always delights in hearing. Relatives, however, sit in each other's laps at meetings huddled closely together, weeping loudly and demonstratively, and after a long separation, this

may last for hours (see illustration on page 303). At parting they take each other by the hand and blow on it, exchanging conventional sentences of farewell.

The Andamanese are childishly fond of games and have an indigenous blind-man's buff, leap-frog and hide-and-seek. Mock hunts after animals, mock burials and hunts for ghosts are their favourite sports, and they like getting up matches in swinging, swimming, throwing, ducks-and-drakes, archery and wrestling. Their chief occupation is, of course, food-getting, and after that the

formal evening or night dance—a curious monotonous performance accompanied by drumming the feet rhythmically on a special sounding-board, like a Crusader's shield, and mistaken for a shield by several observers, singing a song more or less impromptu, and clapping the hands on the thighs in unison. The dance takes place every evening whenever there are enough people for it, and lasts for hours, and even all night at special meetings. Both sexes take allotted parts in it. This and turtle-hunting are the only things which will keep the Andamanese awake all night long.

The interest in the Nicobarese is of an entirely different nature. In the Nicobars there are presented to us a nation of islanders who, many centuries ago, migrated from the adjacent mainland and brought with them many of the characteristics of the continental peoples to which they belong. But their habitat has made them comparatively isolated and caused them to preserve the earlier semi-civilization of their race intact, while their congeners in South-Eastern Asia, the Peguans of Burma, the Annamese, and so on, have greatly advanced and become largely affected by outside influences of many kinds.



By the courtesy of

FRUIT OFFERING.

[L. H. Mun, C.I.E.]

The object of all the religious ceremonies is to ward off or humour the evil spirits. Here is an offering of the fruits and vegetables in use put together at a great sacrifice of labour and time, and contributed by those who have lost some relative within the last year.

The Nicobarese are an intelligent people with a great capacity for trade in their staple commodity, the coconut-tree and its products, and are possessed of a remarkable facility for picking up foreign languages colloquially in "pigeon" fashion. The desire to copy foreign speech, dress and manners, combined with a refreshing *naïveté* in the effort, make them an exceedingly amusing people to the stranger. The Nicobarese are quite as well housed as the rest of their race on the continent—the houses being collected in villages, as a rule constructed on piles, whether on land or on back-waters or other sites, safe from a heavy sea below high and even low water-mark (see illustration on page 308). The village sites are kept scrupulously clean and free from bad odours.

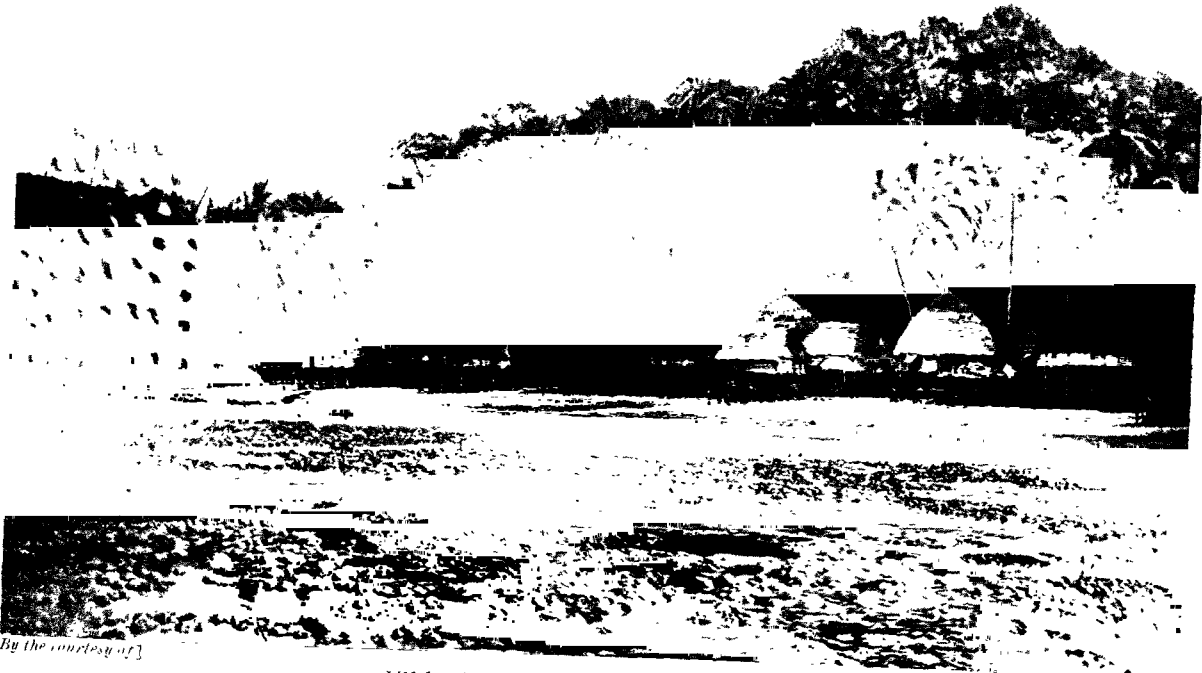


See the complete story

NICOBARESE WRESTLING MATCH

The Nicobarese are fond of wrestling matches. This one is being held on the seashore at the village landing-place. The fondness of the people for European clothing worn anyhow is shown by one man in a bowler hat and "nothing," another in a helmet and shirt, a third in trousers only, and a fourth in a bowler, jacket and trousers. The fully-dressed man in white jacket and turban is a Burmese trader

[T. H. Mann, C. P.]



VILLAGE IN CAMORTA HARBOUR

[L. H. Man, C.I.E.]

A village in Camorta Harbour, built on piles just above high spring water mark at low tide. The large circular huts are dwelling-houses and the smaller ones with pent roofs are the kitchens. On the seashore are tufted posts to keep off the evil spirits.

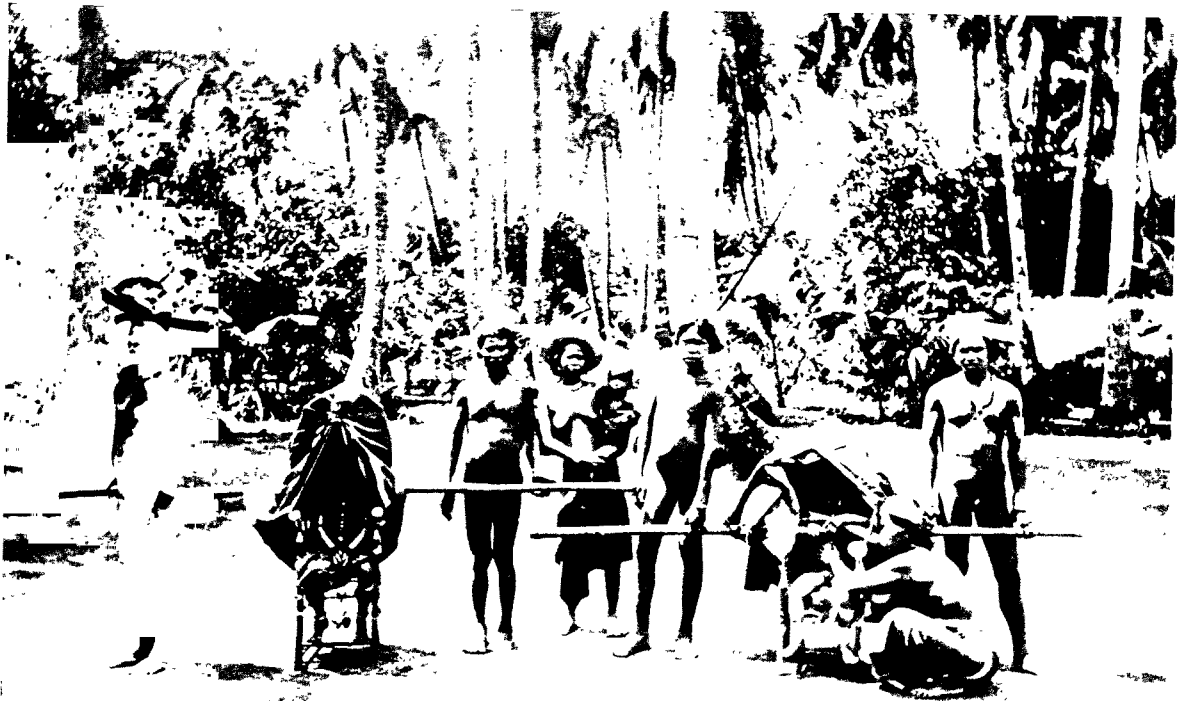
These islanders used to be wreckers and pirates until checked by the Indian Government; otherwise they are a quiet, inoffensive people, kind to children, to the aged and to women. Among them the wife is a help, not a slave. Such government as they have is purely democratic under headmen or chiefs. They are excessively conservative and bound down by custom, though they are capable of changing with the times.

They live in what is, for their mode of life and standard of comfort, a veritable land of plenty, and have consequently much spare time on their hands. A great deal of this is spent on religious practices, which may almost be said to be their chief occupation. The basis of all their very frequent and elaborate ceremonies and festivals is an overmastering fear of spirits and ghosts, and an impelling necessity to scare and exorcise them. This guides every ceremony, convivial or other, and takes up a large portion of their lives, especially at night. The only outcome of these beliefs of political import, however, is the ceremonial execution of the perpetrators of grave offences against the community, like murder, habitual theft, and public annoyance. A person so offending is regarded as possessed, and is formally put to death with great cruelty. This is the "devil-murder" of the Nicobars, which is being gradually suppressed.

Witches and witch-finders, of course, abound, as every misfortune and sickness is put down to the witch or a spirit. The remedy in every case is exorcism, whether performed by a doctor-priest or privately. The doctor-priest of the Nicobars is of a sort common to many half-civilized peoples, but he appears also there in an interesting variety, in the shape of the *majai*, or novice, the term denoting "one undergoing sacerdotal instruction." Any one that feels himself inspired may become a *majai*, though he need not eventually become a full-blown priest. The priestly understudy has an idle time, with attendants to do everything for him, and is carried about from place to place in a sort of sedan-chair. (See illustration on the opposite page.)

The mass of superstitious observances of this people is so great that only a few of the more remarkable can be picked out for notice here. There is a general exorcism of the spirits in the shape of a spirit-feast performed by the family and friends with the aid of the priest. The men sit smoking and drinking, and the women bring from the family stock provisions, implements, weapons and curiosities, which last, after a good howl, they break up and throw outside the house. A large, specially-fattened pig is then roasted whole, and divided between the ancestors and the party, chiefly the latter. By this the spirits are mollified. The priest now commences his business, worked up to an ecstasy by drink and his mysteries. His face is painted red and he is rubbed over with oil. He sings dolefully in a deep bass voice, and rushes about to catch the spirit of harm, and coax, scold and abuse him, accompanied by a tremendous howl from the women, till after a struggle he is caught and put into a small decorated model of a boat and towed far out to sea (see illustration on page 304). Being now safe from the spirit, the fun is kept up long into the night with eating, drinking, singing and dancing. Should the scape-boat land at another village and transfer the spirit there, an attack is made by it on the offenders with quarter-staves after an accepted fashion, till some heads and limbs are damaged, when peace is declared, and the assailants remain as the guests of the attacked for a two-days' feast.

There are all sorts of taboos, some of them seriously inconvenient in effect. Perhaps the most remarkable are those which affect the speech and nomenclature of the people. Any person may adopt any word in the language, however essential or common, as a personal name, and when that person dies the word is tabooed for a generation for fear of summoning the ghost. Another conspicuous instance of the effect of superstition on domestic habits is the placing just inside the house entrance of spirit-scaring images, which are figures, sometimes life-size, of human beings often armed with spears, and sometimes of mythical animals based on fish, crocodiles,



[By the courtesy of]

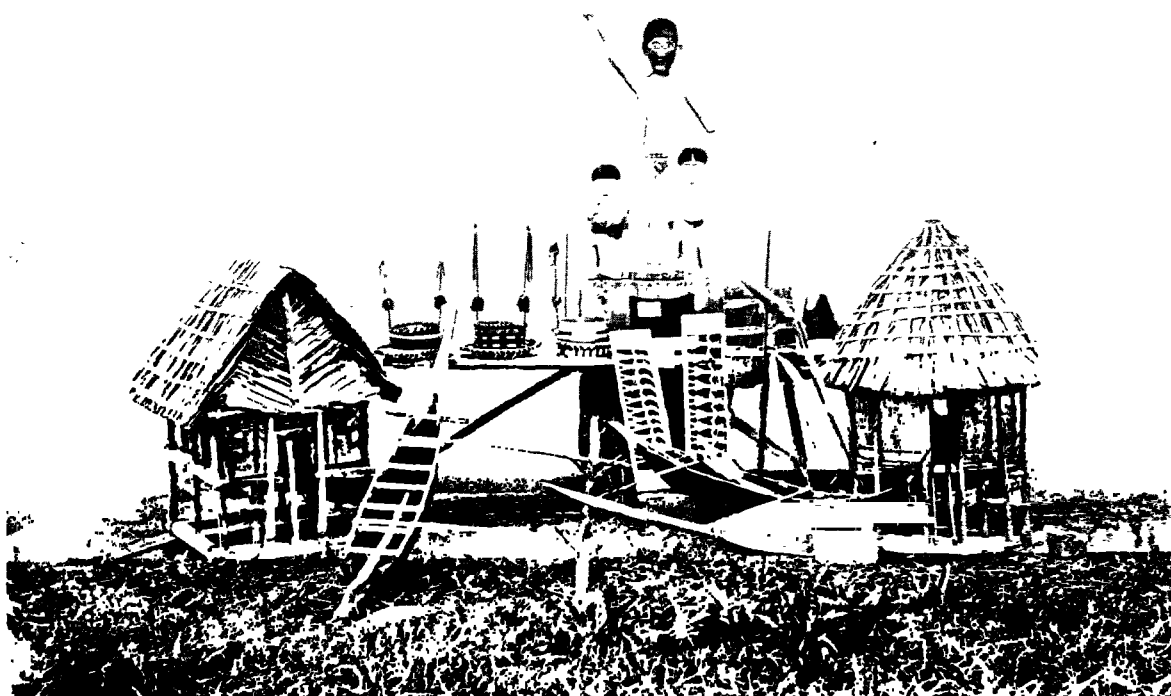
ASPIRANTS TO THE PRIESTHOOD

[J. H. M. C. C.]

The Nicobarese *menikana*, or doctor-priest, has attached to him *ma'a*, or voluntary understudies, youngsters with a turn for mysticism and idleness. These are loaded with metal rings and carried about in "sedan-chairs" by adherents until it is time to decide whether or not they shall enter the priesthood.

birds and pigs, and pictorial representations of all kinds of things painted in colours on areca spathes stretched flat (see illustration on this page). Outside the houses, too, are similar spirit-scarers, explained in the English jargon of the natives as "very bad devils." (See illustration on page 308.)

The funeral ceremonies are long and numerous, their whole object being to terrify the spirits. They differ greatly in places, but everywhere extravagant grief is displayed at all deaths for fear of angering the ghost. There is much expense in connection with a death, all incurred to appease the spirit, and there are several obligatory duties at every funeral aimed at keeping the ghost in a good temper, and protecting the living from his wrath. Bodies are buried between sundown and dawn in order to prevent the shadows of the attendants from falling into the graves and being



By the courtesy of

NICOBARESE MODELS

[E. H. Man, C.I.C.]

Among the objects here depicted especial notice should be taken of those connected with the gratification or the scaring of spirits. These are the pierced carvings representing rows of dancing men and women and the carved figures immediately above them, one of which is brandishing a spear. Next the figures are hats which are placed on disinterred female skulls on the night of the final memorial feast

buried with the corpse, because the shadow of the Nicobarese is the visible sign of his spirit, and in places there is a special ceremony for "feeding shadows." The more recently a person has died the more dangerous is the ghost, and so in some places in due time there is a feast for disinterring the dead, cleaning the skeleton and re-interring it, which in other places takes the form of annually disinterring all the latest dead with great ceremony and mixing up the bones in one common ossuary, whereupon the ghosts can do no more harm.

In other places again the dead are put into a half-canoe, cut across for the purpose, and placed in the forks of a pair of posts in the jungle, till the bodies fall out and are partly devoured by pigs. Every now and then the bones of such persons are thrown with ceremony into a communal ossuary. In yet other places everyone ought to die in the mortuary by the cemetery (see illustration on page 305), or woe betide the village with a ghost in its midst, where efficacious ceremonies, such as are held in the cemeteries to confine it within safe limits, cannot be undertaken.



Photo by

J. W. A. C. F. R. G. S.

THE ENTHRONEMENT CEREMONY AT A MALAY WEDDING

A Malay bridegroom and bride, during the *Bersandong*, or enthronement ceremony, at which they receive the homage of a one-day king and queen. This illustration shows the transformation of the ceremony under Mohammedan influence, the bridegroom being a Haji, or Mecca pilgrim, and therefore dressed in the turban and pilgrim's robes. For the same reason there are none of the typical Malayan "rainbow hangings."



Photo by]

INITIATION CEREMONY.

[F. W. Knocker, F.R.G.S.

The Malay rite of initiation takes place at the age of twelve to fifteen. The somewhat heterogeneous party in partially Europeanized dress here seen are assembled for the ceremony, as is shown by the curious figureheads of the vehicles at the back, in which the candidates for initiation are paraded.

CHAPTER IX

THE MALAY PENINSULA. By W. W. SKEAT, M.A., F.R.A.I.

INTRODUCTORY AND CUSTOMS RELATING TO BIRTH AND CHILDHOOD

THE Malay Peninsula, which roughly measures something under a thousand miles in length and nearly two hundred miles across in the broadest part, may be regarded as a sort of titanic World-causeway or bridge, linking Indo-China, the south-eastern corner of the Asiatic mainland, to the islands of the Malay Archipelago. Hence, although its customs dovetail in many respects with those of Indo-China, in numerous others they agree with those of the Malayan islands, with one of the greater of which, Sumatra, it is held to have once been geologically connected.

We propose in the following pages to give an inevitably brief sketch of the more picturesque ceremonies in the life of one of the inhabitants of this Peninsula, taking as typical the Malay race, which seems to reflect on its gentler and more artistic side the romantic beauty of the great Malay tropical islands. Similarly it seems to reflect, in its otherwise unaccountable liability to the strange semi-hypnotic state called *latah*, the monotony of the equatorial climate, and in its former tendency to the savage gusts of passion that produced the deadly *amok*, the unchained forces of Nature and of the savage beasts of the forest-clad hills among which the characters of the race were forged, in part by the hammer-strokes of the centuries, in part under the domination of the old and high civilizations which in times past overran the mightiest kingdoms of Malaya.

Sir Edward Tylor, in speaking once of a certain blood-sucking vampire believed by the Malays to be always ready to attack either an expectant mother or a newly-born babe, described it as "one of the ghastliest conceptions that ever appalled the imagination of humanity." We thus see why the first and most important duty upon the occasion of a birth is to set up all manner of devices (in the shape of prickly leaves and branches, stems of bitter herbs, nooses, and even fishing-nets), either to scare away or to entrap any such demoniacal assailants. Not only so, but for months before birth the everyday life of the mother, and frequently even of the father as well, is hedged about with a host of petty restrictions and prohibitions which could hardly fail to aggravate the discomfort of both parents.

It will suffice to say, before leaving this part of the subject, that among the Malays themselves "wise women" generally officiate at the birth of a child, in return for a small fixed payment, but among the wild aboriginal tribes the wise woman's place is taken either by the woman's mother, or even by her husband. Even when the child is born, the precautionary ritual is in no wise lessened; indeed, if anything, it is increased, since there is now the infant to be protected, as well as the mother. The mother is safeguarded, partly by devices similar to those already mentioned, partly by the administration of a marvellous elixir called the "Hundred Herbs" potion (it being supposed to be compounded of a hundred different ingredients), and partly by the barbarous custom of "roasting" her, which consists in exposing her several times a day to the most violent heat upon a raised scaffolding beneath which a blazing wood fire is kindled. This savage treatment continues for forty-four days, and the heat has been known to be so extreme as to cause the temporary mental derangement, or even the death, of the unfortunate victim.

The Malay baby, being ignorant of the tremendous perils to which its little life is believed to be exposed, often astonishes the household by surviving them all, and is rewarded for having done so by being "received," as Mr. Wilkinson has remarked, into the bosom of "three religions at once." Having first been "spat upon," by way of protection from the spirits of evil, and perhaps also passed through the smoke of a fire (in the manner of the old-time Shamanistic practices of Indo-China), it is next "adopted" by its father with the usual Moslem formula, which differs according to the infant's sex. Thirdly, in Perak it is also generally marked on the forehead with a cross, which has been held to


Photo.
[F. W. K. & Co. FRGS.]

INITIATION CEREMONY

A vehicle used for processional purposes at the initiation ceremony. On the east coast strange vehicles shaped like fabulous creatures, "peacock-lions," flying man-headed steeds, etc., are used on such occasions, indeed some of these weird forms are to be seen at the back of the picture.

be analogous to a Hindu caste-mark. Next follows a ceremony which is called the "Mouth-opener," which consists in formally giving to the infant its first mouthful of nourishment.

The child is generally named (as it would seem, experimentally) in the course of the first week; but should it get ill, it is often promptly readopted, at least temporarily, by somebody else, and receives at the same time a new name. On the east coast of the Peninsula there is a picturesque custom of writing alternative names upon seven different bananas and then letting the child literally choose his own name. There too, should it get feverish, the native doctor puts his hand in a crocodile's mouth (propped open for the purpose) and then in that of the child, to cool it—a

remarkable instance of sympathetic magic. The ceremonies of the first shaving of the head and the first paring of the nails usually come next, but in some cases the parents will take a vow to carry out the former on some future important occasion, for instance, just before the child's marriage, provided that he grows up in safety. For the ordinary ceremony orthodox custom is said to require the sacrifice of two goats in the case of a boy and one in that of a girl; whenever it takes place the trimmings and clippings are carried away and buried at the foot of a fruit-tree, such as a banana or a pomegranate; this will, it is supposed, increase the tree's fruitfulness. About the fortieth day the child is first taken outside the house and presented to the spirits of the Earth and of Water. In the latter case, in Perak, the child is presented to the River-spirit by a pretty ceremony, part of which is meant to ensure his success as a fisherman by pretending to treat him as a fish.



[Photoby]

[Dr. J. G. G. G.]

MALAY GIRL OF KELANTAN WEARING EAR-STUD.

The large ear-stud worn by Malay girls as emblems of maidenhood is shown. They are becoming obsolete on the west coast, but formerly were worn until marriage, and in the case of a widow were tied on in jest at re-marriage

for a broad waist-wrap, which in its turn is completely discarded when the infant arrives at the full dignity of childhood. It may be added that though infanticide is not practised as in China, Malay parents being exceptionally attached to their offspring, boys on the whole are preferred to girls—a fact which may account for the Malay habit of alluding to a girl as a "child," a practice with which we may compare our own Shakespeare's "Is it a boy or a child, I wonder?"

INITIATION, BETROTHAL AND MARRIAGE

As at birth and marriage the initiation ceremonies, though based on the universal Arabic rite, are surrounded by Hindu and Shaman practices. The most picturesque feature of the ceremony is



Photo 507

PRIMITIVE JUNGLE MUSIC

Primitive musical instruments used by the wild Sakai of Perak at their ceremonies. On the left are two bamboo guitars, made of bamboo internodes with strings attached. At the back is a youth performing on a bamboo Jew's harp held between his teeth, and in front of him a youth with a nose-flute which is played by breathing through one nostril, the other being usually plugged with grass.

the procession, which on the east coast takes the form of parading the candidates in vehicles resembling either large animals or large birds (see illustration on page 312). On the west coast, and also sometimes on the east, they are generally carried on men's shoulders. The strictness of the seclusion to which (except at periodical social gatherings) Malay girls in most places are subjected, more especially in the large towns of the Peninsula, puts great, though not insuperable, obstacles in the way of the meeting of the sexes. Only in what are called the Menangkabau States,



Photo by

[N. Anandale.]

AWAITING THE DESCENT OF A SPIRIT

The shrouded figure is awaiting the descent of a spirit before becoming "possessed." This is the regular procedure, whatever the object of the ceremony may be. In the present case it is the Spirit of a Malay Romance that is thus being courted.

which two rings of the "coconut-blossom" design, one intended as a pledge to the girl's parents and the other for the girl herself, are presented by the suitor's family. The usual rule as to any "breach of promise" is that if the man breaks it off he forfeits his betrothal gifts (see illustration on page 317); if the lady proves false she must return double value.

Eliminating the purely extraneous Mohammedan element, we shall find that a great part of the regular Malay marriage ritual is based on the idea of making the bride and bridegroom play the part of royalty—a fictitious change of identity intended to avert the perils once believed to

where matrilineal descent prevails (the husband's position, in his own house, being inferior to that of his mother-in-law's brother), is the freedom somewhat greater. In any case, the first move is made by the youth's parents or guardians, as soon as they perceive what they believe would be a suitable match for their son. When this happens they usually despatch a reliable messenger to inquire if the maiden has yet been "bespoken," and in the event of a favourable reply to indicate their own wish to bespeak her, and to arrange a day for the negotiations. On the day fixed, the youth's representatives duly present themselves, one of them bringing with him a betel-leaf tray (furnished with the usual accessories of betel-leaf, lime, betel-nut—which gives the name to the ceremony—and gambir), and a first instalment of the bride-price in silver or jewellery.

No engagement-ring is given (as with us) by a Malay youth to his *hancév*, but Mr. Wilkinson has described a pretty ceremony in Perak, at

attend the celebration of any marriage, as of all other critical events in the lives of the community. This is the reason for the great mass of purificatory and propitiatory ceremonies of which three-fourths at least of the Malay marriage ritual consists. Apart from this, the three indispensable elements of the rite itself are the payment of the bride-price, the sharing of food between the bride and bridegroom, and the formal acknowledgment of



In the country of

[University of Chicago Museum]

MALAY MARRIAGE ORNAMENTS

The three central ones represent "betel-leaf trees" according to the older method of carrying betel-leaf in procession in Selangor. All three trees have hornbills at the top. The two outside ornaments are betel-bouquets carried by the bride and bridegroom.

the marriage before witnesses, who should consist of or include (according to Malay ideas) the elders of the village, as well as, in more recent times, the mosque official.

It is remarkable that although the wild Malaysans (as well as the Sakai and Negritos) have the equivalent of the bride-price, of the sharing of food, and of the formal acknowledgment of the marriage before witnesses—that is to say, three essential elements of the Malay custom—no actual purificatory or propitiatory ceremonies have been recorded in connection with their weddings. The Besisi tribes, who are nothing if not practical, devote much of their attention at a wedding to ensuring that the husband will be able to support his wife. The parties having seated themselves about a mound or "anthill," the bridegroom is asked point-blank:

"Are you clever with the blowpipe?" "Are you clever at felling trees?" "Are you clever at smoking cigarettes?"

If all the replies are satisfactory, the last point of inquiry is put to a practical test. The bridegroom, having given the bride a cigarette and lighted one himself, is required to chase the bride thrice round about the mound. If she is caught they are declared to be married; if not, the man has the right of trying again on a subsequent occasion.

At a Besisi wedding at which I was present, the "anthill" was a big artificial bell-shaped mound, moulded from clay dug out of the ground near it, by one of the minor chiefs. On this occasion the bridegroom was put through a severe and lengthy catechism, part of which ran as follows:



In the country of

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BIRD-SHAPED BASKETS USED FOR BETROTHAL GIFTS

Bird-shaped receptacles, used to contain rice, presented by a Malay fiancée to her betrothed. The birds represented are peacocks, pied hornbills, etc. The man gives presents chiefly of betel eggs or fruits.

Q.—"Is this true, so

may a tree crush your body?" (This is the most solemn and binding oath that can be taken by any of the forest-dwelling tribesmen, to whom the peril of falling trees is an ever-present terror.)

The final answer was as under :

A.—" Speak not of So-and-So's daughter. Monkeys of all descriptions do I search for and capture. And how much more, then, So-and-So's daughter ! "

After this reply, which is taken with complete good-humour, the catechism concluded with :

" ' Ratified ' (lit. ' true ') says the Batin. ' Ratified ' say the chiefs " (of the tribe).

" ' Ratified ' say both young and old !

" Round the Mound and round again ! "

Here follows the chase of the bride round the " anthill," which in this district actually forms part of the marriage formula.

Among the corresponding Wild Tribes of Pahang a fire is sometimes substituted for the " anthill."

We must now, however, give a connected account of the ceremonies practised by the civilized Malays. The short Mohammedan service performed by one of the officials of the mosque has, of course, nothing whatever to do with the Malay ceremonial: indeed, in many parts weddings down to recent years were, and probably still are, performed without any mosque officials whatever. The great mass of the marriage ritual, consisting of a Malay substratum much overlaid by Hinduism, comprises celebrations which, though often abbreviated, are supposed to continue for seven days and nights in succession. The first three nights are devoted in the first place to the



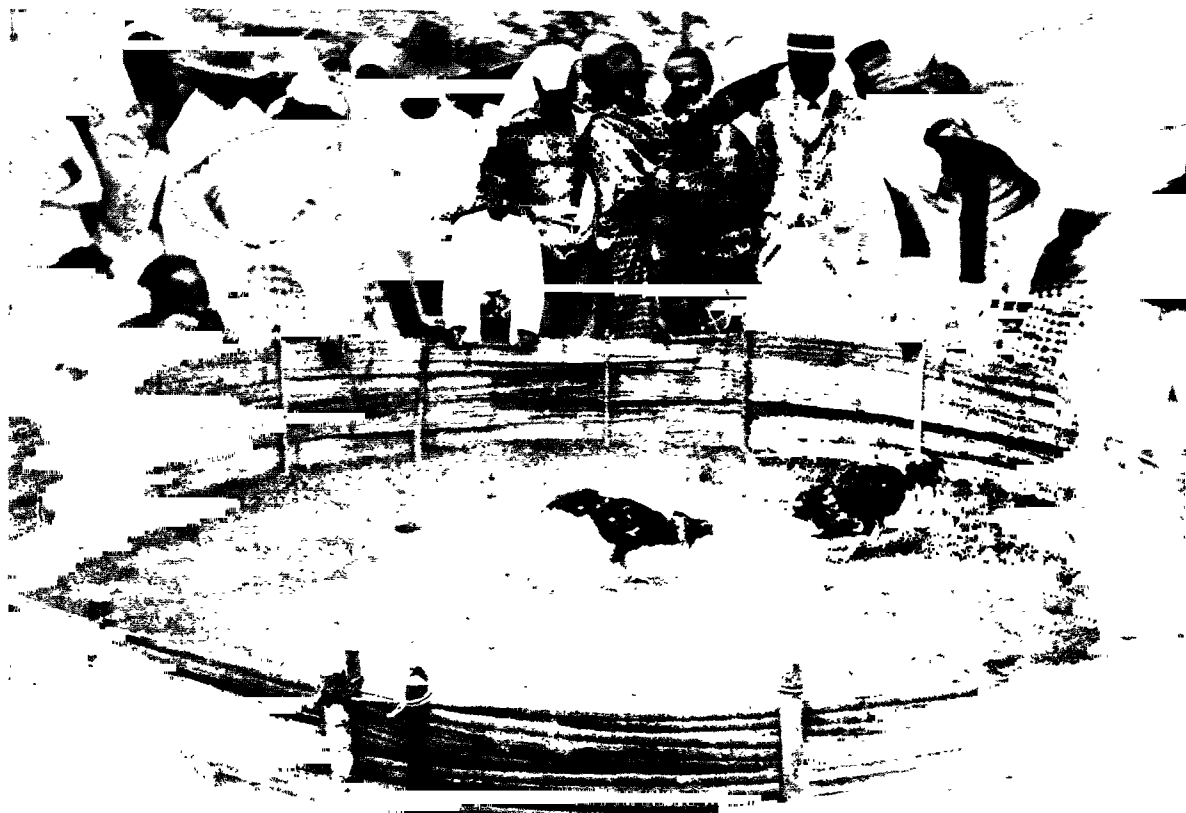
By courtesy of Cambridge Archaeol. Museum

[Photo by W. Tunns.]

WEDDING FAVOURS AND PROCESSIONAL BETEL-TREES

Four Malay wedding favours, one of which is the unalienable right of each wedding-guest. Formerly if a husband came home without one his wife might sue for divorce. They consist of coloured eggs (like Easter eggs), flowers and streamers cut to represent animals, birds, fish, etc. In the centre is a processional betel-tree (at weddings), west and east coast, and above are betel-trays and favours, east coast only.

rites for expelling, or neutralizing, the powers of evil, and secondly to the henna-staining ceremonies, which take place separately at the homes of the bride and bridegroom. On the fourth day takes place the Procession of the Bridegroom to the house of the Bride, which is followed by the sitting in royal state or enthronement of the bridal couple (see illustration on page 311), a chief feature at which is an arrangement of colossal marriage pillows: whilst either the last day or the whole of the last three days, according to the duration of the wedding ceremonies, should be devoted to the customary purifications. The chanting of Arabic hymns, and Malay " fencing " and other dances, now generally continue throughout, in place of the cock-fights, bull-fights, nautch-dances and presentments of the Malayan drama (see illustrations on pages 319 and 321), which were formerly to

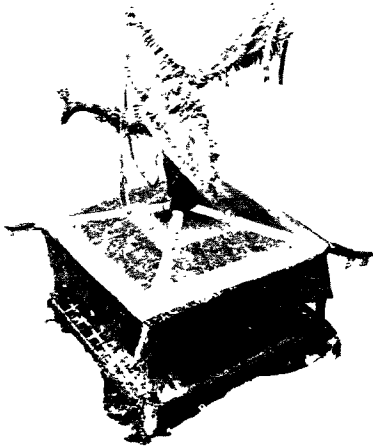


Photoby

J. S. P. M. 1906.

COCK-FIGHTING IN MALAYA

Cock-fighting is or was quite recently one of the chief Malayan pastimes. On the west coast spurs were used, which were about two and a half inches in length and curved like a scythe blade. The upper photograph shows a "main" in progress. The time is kept by a half coconut floating in a pail, which sinks in twelve minutes. Below the setters are attending to their birds.



Camb. Arch. Mus.]

A SPIRIT-PAVILION.

An east-coast spirit-pavilion used at the initiation ceremonies of Malay youths. It is filled with offerings to the spirits. The bird on the top is probably the Malay idea of the Bird of Paradise, which is supposed to convey good fortune.

dress of the two sexes being doubtless meant to lessen the perils of this critical period. In addition, the bride has a variety of armlets and anklets, necklaces and crescent-shaped breast-ornaments, and is frequently loaded with jewellery, much of which is false, and most of which is borrowed. The fringe of her hair is trimmed, and she wears a peculiar head-dress, consisting of tinselwork flowers, which, being supported on wires, tremble and sparkle at the slightest movement. The typical Malay bridegroom also wears a short gold-embroidered jacket, with loose silk trousers and a shortened *sarong* of some rich material. A stiff head-dress, in which artificial flowers and aigrettes are inserted, and the kris, necklace, bracelets and breast-ornaments of royalty complete his adornment.

The final preparations having been made, the bridegroom's party sets out, with an elderly woman (where the older custom is followed) at the head of the procession. In the remoter parts of the Peninsula, the bridegroom is carried on a relative's or retainer's shoulders, or, if he wishes to be more up-to-date, in some fashionable form of vehicle—a motor-car

be seen at any Malay wedding of importance, and some of which may doubtless be still sometimes seen in the north of the Peninsula. The first henna-staining takes place in private; upon the second night it is performed "in state" and in public, the bride and bridegroom (at their respective homes) receiving the congratulations and presents of their respective circles. A selected batch of relatives, friends or dependents salutes them by turns in Malay fashion, scatters a little parched, saffron-stained and ordinary "washed" rice, touches the forehead and hands of the bride or bridegroom with magical demon-dispelling rice-paste, and finally does its part in the staining of their hands and sides of their feet with henna.

On the fourth day, bride and bridegroom, arrayed in royal guise, enact the parts of a "One-day King and Queen," as the Malay phrase describes it. The typical features of a Malay bride's wedding-dress (which is now much varied) are a gold-embroidered, tight-sleeved, short, madder-coloured jacket, with *sarong* and loose silk trousers, this remarkable assimilation in



Phot. G. P.]

[G. M. L. P.]

A scene at a Malay *Kramat*, or wonder-working saint's grave, at which the Malays offer sacrifice, feast and pay their vows, the symbol of such payment being a strip of white cloth which is fastened up at the grave as in Ireland. Here the child is undergoing ceremonial lustration before partaking of the feast provided.

for preference. The procession is accompanied by much beating of drums and gongs and firing of crackers. All goes smoothly until the bride's house is reached. Usually, now, the bridegroom is admitted without demur; but I have myself seen him kept at bay until he had "paid the tribute required by the Queen of the Country" (*i.e.*, the bride).

On his admittance he is conducted to the state-chamber (which is hung with the striped "rain-bow" wall-hangings and coloured "heaven" or ceiling-cloth displayed at all Malay ceremonies); here the bride awaits his arrival. Next the pair have to seat themselves, ceremonially, a lengthy business, which requires them to bend their knees very gradually (but without intermission) until a sitting posture is reached, and then (no less gradually) to straighten them again until they once



Photograph

SCENE AT A BULL-FIGHT

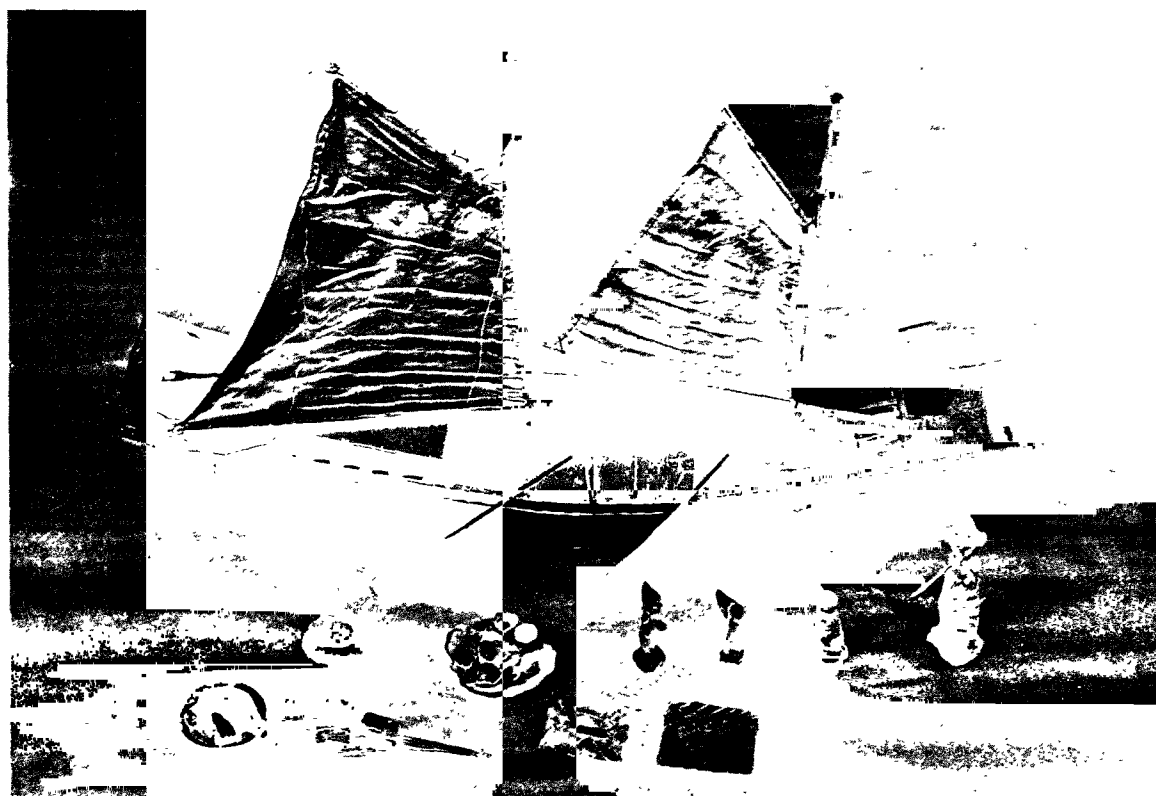
Malay Peninsula

The Malayan bull-fights are contests between, not with, bulls, and were till recently extremely popular on the east coast. These contests are believed to be largely determined by astrology and magic. Tiger's fat is rubbed on the skin of a bull to daunt his adversary.

more stand erect, this process being continually repeated until they are both seated at exactly the same moment! The bridegroom, if possible, should contrive to be seated on a portion of the bride's dress, an achievement which is supposed to ensure for him the real as well as the nominal lordship of the future household. On being seated, the pair formally exchange vows, and then proceed to feed each other with packets of specially-prepared rice, called "The Rice of the (Royal) Presence," taken out of a peculiar octagonal structure, built in three tiers, which also contains the coloured eggs with ornamental streamers which here do duty as wedding-favours, one such favour being the due of every wedding-guest, the withholding of which would once have caused the drawing of krisses.

In the final lustration ceremony with which the wedding ritual is concluded the bridal couple (with their finery laid aside), being seated with their hands stretched out before them, are drenched with consecrated water. Pretty generally in the Peninsula a V-shaped slip-knot is then loosed by

the bride and bridegroom, this loosening being intended to symbolize the dispersion of all harmful influences, and a cord or girdle of rainbow-coloured threads is passed seven times over the heads and under the feet of the now united couple, after which it is either snapped by the bridegroom (as in Selangor), or burnt through (as in Patani), the charred end being rubbed on the foreheads of bride and bridegroom. The performance concludes with a general drenching of the company by youths, who employ bamboo syringes called "water-bows" for the purpose, the object being to give all of the company who may be so rash as to expose themselves a thorough wetting.



[By courtesy of Cambridge Archæol. Museum.]

A WEST-COAST SPIRIT-BOAT.

[Photo by W. Tams

A full-sized model of a Malay spirit-boat or *Lanchang*, really a two-masted vessel of a type formerly used by Malay Rajas. It is packed with offerings to the spirits, who are invited to sail away on it, the boat being set adrift at ebb-tide. The figures and offerings in front of it were taken from a real Malay spirit-boat found drifting off the east coast.

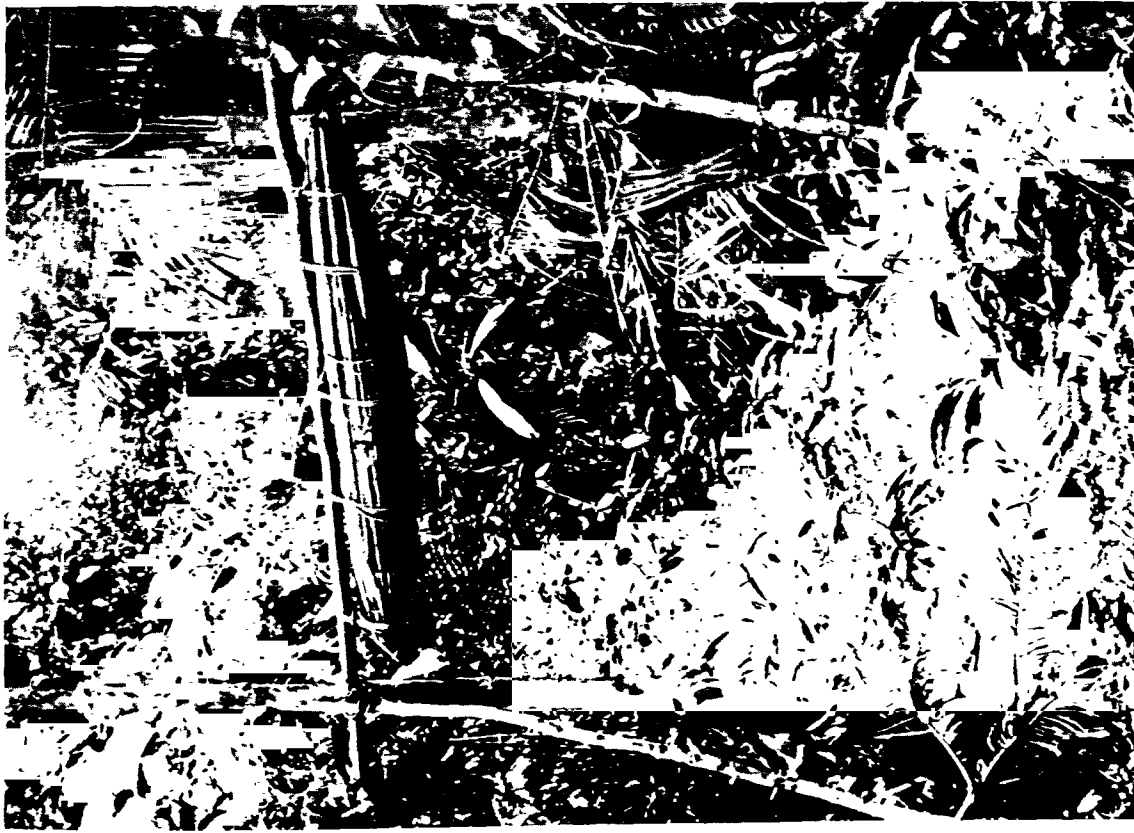
BURIAL CUSTOMS

It is remarkable that among the Malayo-Siamese of the old Malayan kingdom of Patani we find some clear survivals of the grisly practice of tree-burial. Here, until prohibited recently by their Siamese governors, the Patani folk were in the habit (when a man died what was locally called a "good" death) of depositing the body in what may be called an aerial coffin (raised on high posts), or else, in case of a "bad death" of wrapping it up first in a mat and then in a sort of large cigar-shaped casing, which was either suspended between two trees or in the fork of a tree, as has been described by Mr. N. Annandale (see illustration on page 323). Some of the Wild Tribes erect by the grave a tiny three-cornered hut—the size of a doll's house—for the deceased's spirit.

At an everyday Malay funeral the body is wrapped in fine new *sarongs*, which, if the household can afford it, are richly embroidered with gold thread, and then deposited on a mattress with a mat beneath it. At the head of the corpse are piled five or six new pillows. Its hands are then folded on the breast, together with a dagger or betel-nut scissors, as the "Symbol of iron," and a bowl of incense is placed on the ground at each side. The striped hangings used at all Malay ceremonies are



Photo, top.



Photo, bottom.

SOME BIZARRE FORMS OF BURIAL AERIAL COLLINS AND TREE GRAVES

The left-hand photograph shows a rare form of burial accorded to those who die "a good death." In this, the first stage, the body is laid at a steep angle on a grating in the coffin, and there kept till completely decomposed, when the bones are calcined and stored in the temple. The right-hand photograph shows a form of tree-burial in which the corpse is exposed in a cruc-shaped wrapper. It is permanent in character, and usually reserved for those who have died a bad death, i.e., a death of violence.



Photo by]

[V. Anandak]

A REMARKABLE SHRINE

Chinese prayer-papers representing gold or silver are attached to the sides and top of the shrine, which is in a cave upon one of the small "Bird's-Nest" Islands in the Lake (or "Inland Sea") of Singora, and is maintained for the purpose of propitiating the "Bird's Nest" spirits. The clay figures in front are purposely broken to serve as offerings.

put up, and the whole performance here strongly suggests that the treatment of the corpse is, as at marriage, not unlike that of royalty. Some say that the iron is to prevent the corpse from rising and standing on its feet, as once happened when a cat—an animal which is full of uncanny influence—brushed against a dead body by accident! At the same time a wake begins which lasts so long as the corpse remains in the house; even after which both the hearth-fire and any lamps that may happen to be lighted must be kept burning

for seven days and seven nights at least. The dead man's curtain is opened, and in some cases he is taken out and laid on the floor. A mosque official is then summoned and all friends and relations are notified. The half-coffin, which is then got ready, is of three forms—the "single plank," the *karanda*, a plain oblong box, and the *long*, which is either gable-shaped or *should* resemble a bottomless coffin—the object being to protect the body, although it lies upon the earth, from any impact of soil from above. The body next receives the ceremonial ablution, which is usually performed by a professional, who employs a variety of Malay cosmetics. Then it is given the final "nine rinsings," which are so called because the water is cast thrice towards the right, thrice to the left, and thrice over the front of the corpse. The orifices are then plugged to prevent the entry of impurities, and the body wrapped in a white cloth by way of a shroud. The relatives, in giving the last kiss, must not let their tears disturb the deceased by allowing them to fall upon its features. The shroud having been closed, the tape-like



MALAY MOSQUE AND BURIAL-GROUND

The grave-stones are planted one at the head and a second one mostly above the waist (not at the feet as with ourselves). The round burial stones symbolize the interment of a man, the flat ones are those of the women. Hence they are easily distinguished.



From Camb. Arch. Mus.]

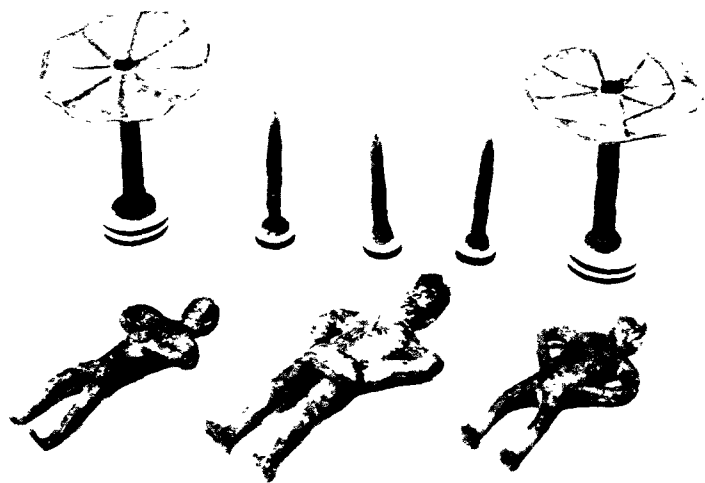
MALAY SPIRIT-TRAY.

A Malay medicine-man's tray containing offerings to the spirits, consisting of little dough images of all "lucky" kinds of "fish, flesh and fowls." Goats, buffaloes, skates, crabs, all can be made out, and there are even tiny model boats for the use of the spirits.

it to protect it from the earth, the plank being kept in position by short stakes. Otherwise a shallow trench, just big enough to contain the body, is excavated in the middle of the grave-pit, the gable serving as a sort of lid. The body having been laid in position, the five swathing-bands of the shroud are loosened, and the relatives hand balls of clay, which they have kneaded for the purpose, to the grave-diggers in the pit, who put them to the nostrils of the corpse for the latter "to smell." The grave is then filled in very gently, as is required by custom, since no soil must strike the corpse, and when the pit is filled up to the level of the soil around it, two rude wooden temporary grave-posts, which are round for a man and flattened for a woman, are planted, one at the head and one at the waist, not at the feet, as with Europeans. The standard of depth for the pit is the digger's ear.

White strips of cloth, as funeral favours, are sometimes distributed at the funeral of a sultan; but the idea of wearing black for mourning does not form any part of the true Malayan custom, white being rather, as in Indo-China and China, immemorially the mourning colour. This is significant when we remember that Malays regard white as the highest colour in their religious observances:

strips of selvaige which are torn off it for the purpose are used for binding it in five places. A quantity of fragrant scents and essences, shredded flowers and chains, or rather strips, of leaf-work called centipedes' feet, or of fragrant blossoms, are then got ready for the procession. The bier is now brought in, and the body, protected by a sort of wickerwork covering when the single-plank form of burial is employed, or under or in the gable-coffin or box-coffin, as the case may be, is laid on the bier and covered with a pall, across which are thrown the "centipedes' feet" just mentioned. Wheeled vehicles being excluded both by Mohammedan prescription and Malay custom, the bier is always hand-borne. The number of bearers depends on the rank of the deceased, as many as a hundred men or upwards being perhaps employed in carrying the bier of a member of royalty, a custom which has obtained in other oriental countries. On reaching the tomb the box-coffin—if that is used—is lowered into the grave-pit, but in the case of a single-plank burial the grave-pit has a sort of cavity hollowed out in the side, into which the body is fitted, with the grave-plank over



From Camb. Arch. Mus.]

BLACK MAGIC CORPSE-FIGURES

In the foreground are specimens of the small waxen corpse-figures which in Malaya, as in England, were used "for sticking pins into." The belief is that the transfixing of any part of the image affects the corresponding part in the person like whose "corpse" it was made. Behind the figures are spirit umbrellas and tapers used in the ceremony.

that to them all white wild animals are sacred : and that white is also the colour of the sacred blood that is believed to run in the veins of their divine kings and princes.

The grave-side service is conducted, if possible, by a mosque official, who pours out upon the grave the fragrant essences and shredded flowers that were carried in the bier, and then devotes his attention to an exhortation in Arabic addressed to the corpse'. It is believed that the corpse rouses itself at this point, and groping about with its hands, discovers that its garment has been robbed of its selvage, and then first realizing that it is actually dead, composes itself by leaning on its elbow to listen to the exhortation, at the end of which it sinks back really lifeless. The whole of the assembly, which is seated cross-legged on the ground for the service, then repeats the Mohammedan doxology, "*La-ilaha-illa-'llah*" ("There is no god but God"), one hundred times after the priest, beginning at a slow pace and gradually quickening the speed

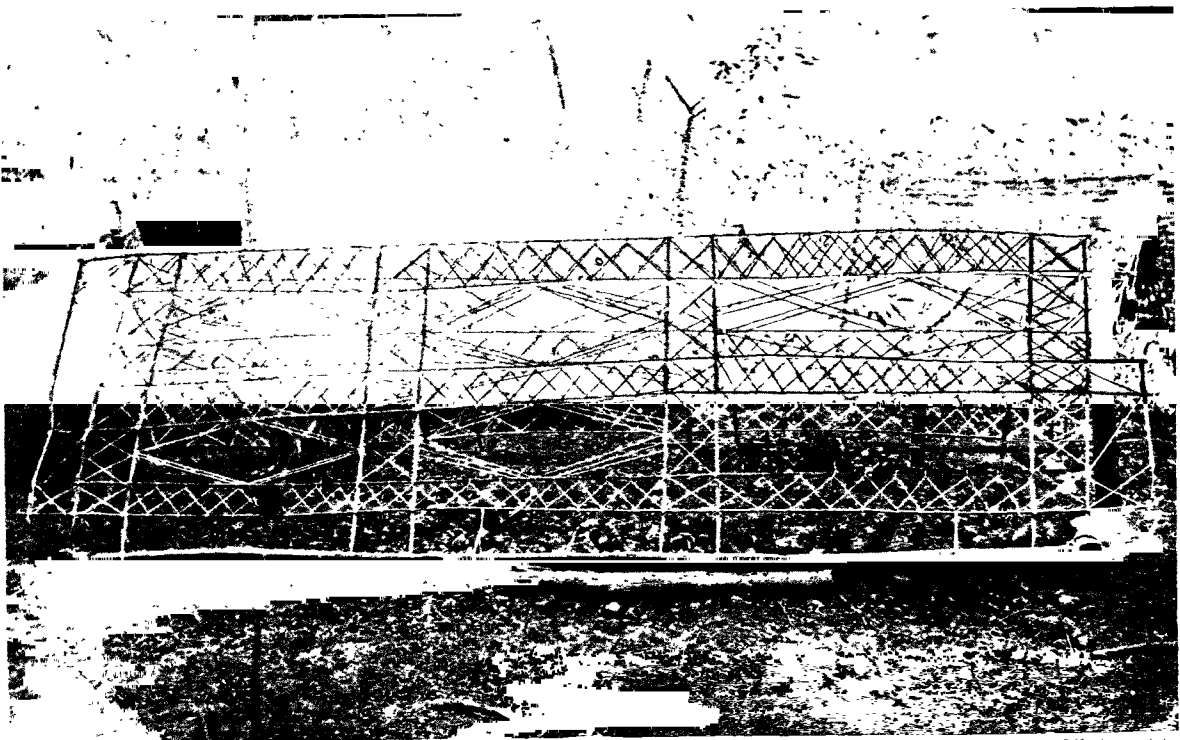


Photo. hu]

[V. Anonidat]

THREAD-WORK COVERING DEPOSITED ON A GRAVE

The gable-shaped covering here shown is of white threads stretched over twigs. On the east coast, near Singora, these thread-work ornaments are used to cover the corpse on the bier, and are afterwards laid on the grave

until the hundredth repetition is reached, by which time the words have become a gabble. The contributions of the company are then divided, the bearers of the bier are paid for their exertions, and the celebrations conclude with a funeral feast at about five o'clock in the afternoon. The feasting of the neighbours is continued for three days, during which the Koran is read every night to the corpse. On the third, seventh, fourteenth, fortieth and hundredth days further feasting takes place, and a special day is set apart once a year for a feast in memory of the ancestors.

At any time after the funeral the temporary grave-posts may be replaced by permanent ones, and the grave made up, four planks with carved ends being placed round the grave-mound to keep it in position. This pious duty, however, also involves a further feast, and from the necessities of the case the entire funeral ceremony is often very much abridged in order to cut down the expenses.



[Photos by]

[Y. Y. Y. Y.]

MALAY BURIAL - EAST COAST

The top photograph shows the second stage of the disposal of the dead in aerial coffins. When nothing but the skeleton remains the box is broken up and the bones collected in rice-bags and mats preparatory to cremation. Below is seen the third and last stage. The bones having been calcined, the ashes are collected and placed in small pots or drums. (See the small stupa to the right of the figure of Buddha.)



[Photo. in]

A COURT ON THE ANNAMESE STAGE

[A. Cabaton]

The judge, finger raised, confirms the sentence which the judicial clerk, standing on his right, reads aloud. At the first words the condemned man prepares to receive from the executioner, who is robed in a finely-decorated garment, the prescribed one hundred or two hundred strokes of the rattan-cane.

CHAPTER X

FRENCH INDO-CHINA

THE CHAMS, CAMBODIANS AND ANNAMESE BY A. CABATON

FRENCH Indo-China is bounded by Siam, Burma, China, and the Indian Ocean; it has about fifteen million inhabitants, and in area is about two hundred and ninety thousand square miles (see map on page 238). Politically it is divided into Tonkin, Annam, Cochin-China, Cambodia, and the Laos territory, ethnographically it includes Chams, Cambodians or Khmers, Laos, and some semi-civilized or savage tribes.

The Chams formerly ruled over Cambodia, Annam, and part of the Laos country. Vigorous in physique, gentle in character, but very degenerate in spirit, the Chams are either Hindus or Mohammedans. The two faiths are neither strictly observed nor really understood, and a general animistic belief has overgrown both.

When an infant is born, a fire is lighted under the mother's bed to purify it and to drive away evil spirits. At the age of six months the infant is given a pleasant name, provided it is healthy; unpleasant if it is weak or sickly, in order to disgust the powers of evil. If it progresses favourably, at twelve years it receives some better-sounding name, such as Joy.

The Chams marry between fifteen and eighteen. The boy sends go-betweens, in the person of respectable matrons of the village, to offer his suit, accompanied by presents of areca-nut, betel,

pork, and rice-spirit. If these are accepted, the couple are betrothed, and the son-in-law goes to "serve" his future parents-in-law for several months or years, to make up to them the loss which he is about to cause them by taking away their daughter. The betrothal is as binding as the marriage, of which it often takes the place. If one or other party breaks it off without motive, certain penalties and a fine are incurred. The wedding ceremonial consists of the fixing of a day by the diviners, after consulting the horoscopes of the couple; the pompous visit of the bridegroom in full gala-dress to fetch the bride; the public enumeration of the marriage-portion—jewellery, clothes, and even buffaloes and rice-fields—which is to remain the property of the wife in event of divorce; certain prayers, which can be omitted if necessary; and lastly, a splendid entertainment lasting three days, to which the whole village is invited.

The position of the Cham woman shows traces of the matriarchal power which seems to have existed in ancient Champa. After the priests she takes the most prominent place at all ceremonies. Both religions have priestesses, who are treated with great respect. A woman is always consulted before she is married, and in some of the Annamese valleys it is even she who makes the proposal. She can inherit from her husband, the children are hers, and divorce, which is easy and frequent, is always at her request, and gives her the home, the family, and a third of the estate.

As is the case throughout Indo-China, the funeral is the chief solemnity in life. The object is at once to honour the ancestors and to prevent the soul of the dead from coming back to torment his family. The Mohammedan Chams bury their dead, the Hindus burn theirs. The cremation is a very solemn affair. The corpse is exposed on an elaborate bier, decorated with tapers, and is watched day and night by the priests, who thrice daily go through the pretence of feeding it. When the corpse reaches an advanced state of decay, it is at last burned amid a great display, together with clothing, various utensils, and a number of precious objects. The "noble bones"—i.e., seven bones of the forehead—are brought back to the house in a little box of gold, silver, or copper, and this is buried a year later.

The kingdom of Cambodia, the ruin of the great empire of the Khmers, lies between Siam, Laos, Annam, and Cochin China, is equal in extent to a third of France, and has one million five hundred thousand inhabitants.

The Cambodians are of medium stature though vigorous. Both sexes wear their hair short and cut like a brush. The men dress in a close jacket and a *sampot*, a piece of stuff folded



PLATE 1. HAND OF A DISTINGUISHED ANNAMITE

This hand, ornamented with nails of immoderate length according to the ancient Chinese custom, attests the aristocratic birth of its possessor, for it shows the absolute impossibility of his undertaking any manual labour.

round the loins and between the legs so as to make baggy trousers. The women wear the *sampot*, with a tunic, or more often a big coloured scarf, which leaves the back and arms bare. The Cambodians live in huts built on piles, surrounded by orchards. These huts are never of more than one story, for it is extremely unlucky that anyone should be able to "walk over your head." To pass one's hand over another's head, even in a caress, is a grave injury, an act of sorcery.

The religion of Cambodia is Buddhism of the Cingalese type, which has supplanted any earlier Brahmanism. The people are very firmly attached to it, in spite of their tolerance, but it does not prevent them from being very superstitious and from paying respect to the good or evil spirits which people the spaces about them.

Among the benevolent spirits are the *Nak Ta*, who dwell in fine old trees. It seems that formerly

human sacrifices were offered to them. Nowadays they receive offerings of buffaloes, goats, fowls, rice and fruits. There is also the *Arak*, a kind of deified ancestor, who protects families and is invoked especially at times of illness. The Cambodian still more readily propitiates the *Pray*, or wicked spirits, who are more powerful than the good. The most dangerous are the ghosts of women dead in childbirth, or of those who have died by violence, the were-wolf, the ghoul, and the witch. All ills, all diseases come from them, and for that reason the chief branch of medicine is magic. The doctor—who is never paid until after the success of his treatment—is soon ousted by the sorcerer.

The Cambodians share



[By the courtesy of.]

ANNAMITE ACTORS.

[Mme. Vassalle.]

Their unsophisticated mien, their costumes and their awkward movements, denote them to be amateur actors who play either to amuse themselves a little or to divert others at a family fête. The Annamese have generally a strong love for play-acting

the belief of the Chams, Siamese, and Annamese in horoscopes, in lucky and unlucky days, in omens drawn from the notes of birds, and in the white elephant as a luck-bringer so certain that it is always reserved for the King's possession. There are special rites in connection with digging the foundations and cutting and erecting the piles and posts of a house. No one would dare to enter one without first introducing a cat, a handful of rice and some grains of sesame.

Careless and indolent in their nature, the Cambodians love festivals. They observe all those of Buddhism, and in addition the animistic country rites and the "Water Festival"—a regatta of a religious character which takes place every year before the King at Pnom Penh, on the Tonle Sap. At the palace also takes place the blessing of "the water of the oath," every Cambodian entrusted with a duty by the King swearing fidelity to him while drinking the water, which is supposed to poison him if he breaks his oath.



Photo by

Two high mandarins

A BATTLE SCENE ON THE ANNAMITE STAGE

princes even, judging by their rich costume and the banner which is held behind them by a kind of page suffices for the Annamese spectators, as once it did for those of Shakespeare's plays, to bring before them the tumult of a battle

11 Cobden

fence with two bamboo canes

This makeshift

the tumult of a battle

Family life in Cambodia is strictly regulated. The infant at the age of six months receives a name with the same superstitious formalities as among the Chams; no other is given until the "shaving of the topknot," which is compulsory for girls as well as boys. After this every boy goes in the quality of a novice to be taught at a monastery, where he sleeps. From the end of his period as novice until his marriage he sleeps in the common house (*sala*), the Cambodian family being very particular about purity of morals. The young girl dwells with her parents, respected by all, up to the age of puberty as "the little bride of Indra." Then her parents make her "enter into the shadow"; that is to say, after a sacrifice to the ancestors to acquaint them with the event, she goes into strict seclusion. The "coming out from the shadow," marked by prayers and a banquet, is often followed by the "filing of the teeth" of the young girl. This operation is preceded by prayers, amid the ribaldry of boys whose duty it is to drive away evil spirits.

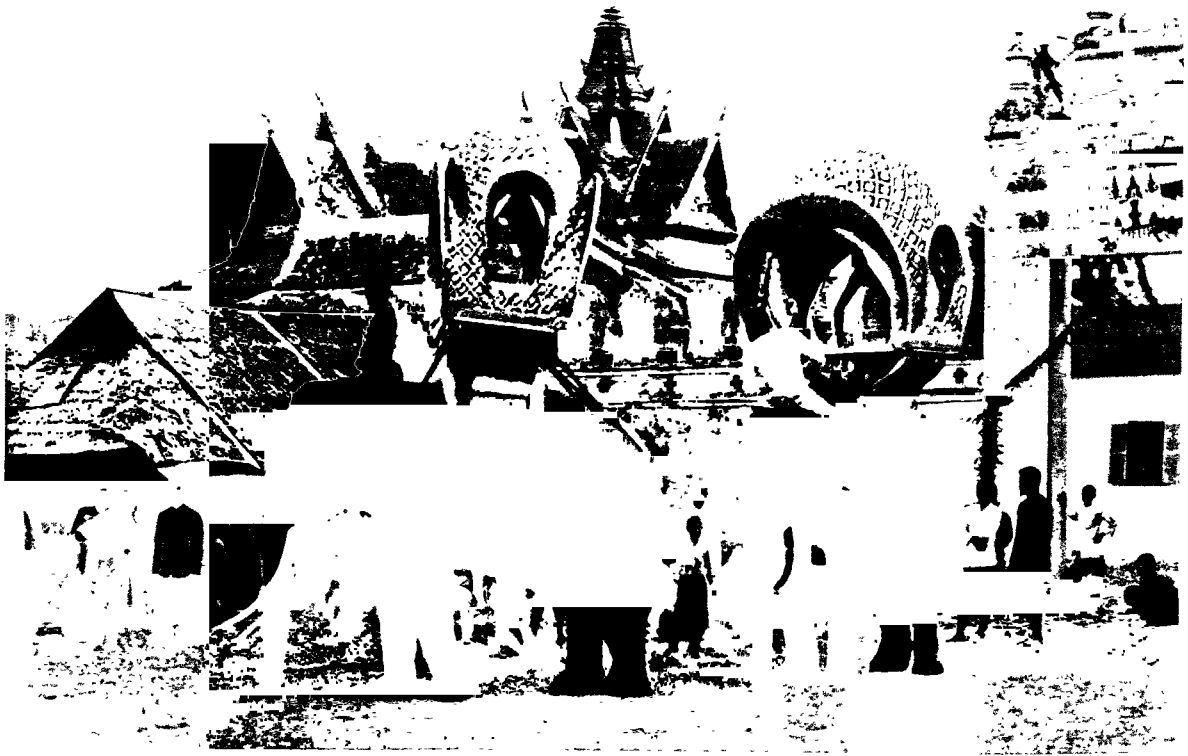


Photo by]

[A. Cabaton.

ROYAL ELEPHANTS HARNESSSED FOR WALKING OUT

Elephants being rare in Cambodia are there very valuable. Every white elephant belongs to the Sovereign by right, and he always rewards richly the person who has secured for him this venerated animal.

Marriage takes place, for both sexes, about the sixteenth year. It is forbidden between too near relatives. The parents make the arrangements, in theory, without consulting the interested parties. As a matter of fact, the Cambodian girl is always able to make her dislikes felt. Betrothal occurs after the boy has made the necessary presents of areca-nut, betel, gambier, rice-wine and tobacco; then he goes to "act the son-in-law" to his future parents-in-law for a variable period. The engaged couple are looked on as actually married, and many have no further ceremony, for a wedding is very burdensome to the husband. He has to build himself a hut quite close to his wife's parents, to offer them numerous stipulated presents on the wedding-day, to give his wife jewels, to distribute many gratuities, and to supply for the banquet over six hundred pounds of pork, fifty fowls, one hundred bottles of rice-spirit and thirty cakes.

A Cambodian funeral requires cremation. Some very pious Buddhists, however, order their flesh to be cut up and given as food for the birds of the air. Cremation, while quickly carried out

among the poor, is often by the rich delayed for several months, or even several years. In the latter case the dead are buried until the date of incineration, or else kept in the house in hermetically-sealed coffins.

After three days of vigil and prayer the corpse is placed upon a high hearse, decorated with gilding, flowers and lights. In the mouth is put a small ingot of gold or silver, round the neck a circlet of white cotton thread, fastened, outside the coffin, to a piece of white cotton cloth, the other end of which must be held in the hands of the youngest son or grandson. This son or grandson rides in a palanquin in front of the hearse as "conductor of the soul." The carriage proceeds to the pyre surrounded by musicians, hired women mourners, and the family clad in white, with their heads shorn. The body is not burned until after another three days of waiting. At the first crackling of the fire the young "conductor of the soul" receives the novice's robe from the hands of a bonze.

The Annamese, twelve million in number, who are settled principally in Tonkin, Annam and Cochin China, are supposed to have come from the confines of Tibet. Both sexes have long hair and wear black silk trousers and a long black or blue silk tunic, which makes it difficult to distinguish them at first.

The three official cults of the Annamese are Confucianism, Buddhism of the Chinese type, and Taoism. Confucianism is the religion of the Emperor and the high mandarins.

The Annamese sacrifice especially to innumerable *ma*, or evil spirits, to appease them offerings are made of a little rice, of coins equivalent to the Chinese copper "cash," or of ingots made of gilt paper, which are believed to please them as



Photo. br.]

[L. Chantou]

CREMATION IN CAMBODIA

In the foreground is seen in a palanquin sheltered by a large parasol the "conductor of the soul." He is connected to the coffin on its catafalque by a long white cotton band, one end of which is tied to a crown of woven rushes on his head, the other to a white cotton collar on the neck of the dead person.



Photo. br.]

[L. Chantou]

CREMATION IN CAMBODIA

There is a catafalque on which is placed the body or bodies, for in a family they often wait to have several dead people before proceeding to cremation, which is as costly as it is solemn.

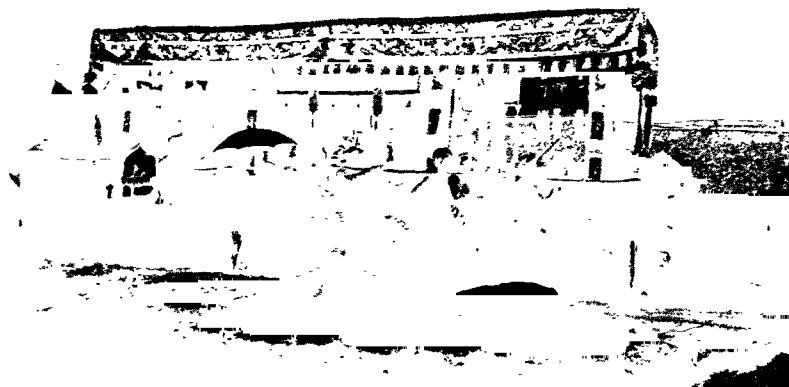


Photo by]

AN ANNAMESE FUNERAL.

The immense and sumptuous catafalque requires almost fifty porters to transport the dead to his last resting place. The coffin is so gorgeous to the eye that it is called the "golden house of the dead."

[J. Gibbon,

unpleasant one, such as Dog or Pig, to ward off the evil spirits. If it fall ill, a pretence is made of selling it to a bonze, who immediately sells it back to the family under a new name, still in the hope of cheating the powers of evil. When a boy-child is one year old, they spread before him implements of toil, weapons, a writing-desk, a mandarin's seal, and from the movement of his hand towards one or the other they divine his future career.

The Annamese marry at eighteen or twenty years of age, according to sex. The parents arrange the affair after having informed the ancestors, but without consulting the interested parties. Infants at the breast are sometimes betrothed, so that an engagement may last for years.

The boy does not go to "act the son-in-law" to his future parents-in-law unless he is poor. When he is rich he escapes this by offering his betrothed presents, which are often of considerable value: jewels, stuffs, lacquered boxes, candles, rice-wine, betel, and a great fat pig.

The actual marriage, a purely domestic affair, involves fresh presents from the bridegroom, as far as possible painted or decorated with red, the colour of happiness. There are sacrifices to the ancestors in both households; then the groom

much as real gold. Certain animals, such as the elephant, the whale and the dolphin, are considered to have a beneficent power. The tiger is so much dreaded that he is called always "My Lord," none daring to pronounce his name. Belief in magic is general. Hypnotism, whether genuine or pretended, plays a great part in all scenes of exorcism.

The Annamese are very prolific and have much love for their children, over whom the laws, civil and religious, give the father enormous authority. At the end of one month the child is given a name, preferably an



Photo by]

AN ANNAMESE FUNERAL

The altar of the ancestors carried with the tablet of the deceased. This tablet, covered with a piece of silk, constitutes the white spirit, which will survive for ever.

[J. Gibbon,



FESTIVAL OF THE "END OF THE CALENDAR" LUANG-PRABANG

According to the legend the first inhabitants of the Laos country were shaggy like beasts. In memory of the fact, at this festival three mimes put on a dress of bark made to resemble long hair, while on their heads they wear hideous masks with movable jaws. They deliver a discourse, followed by rhythmic steps. The crowd welcomes them, setting in them the reincarnation of Adam and Eve and the serpent.

(H. Hindson.)



By permission of

A BUDDHIST PROCESSION

[Harris Muller]

Here one sees the faithful carrying on an altar to the pagoda the offerings at a great festival. The two Buddhist festivals at which one generally does this are those of "Throea Con He Kak Thoea" and the "Festival of Flowers," at which the whole village goes in pilgrimage to a distant pagoda.

offers to the bride a couple of storks, the emblem of fidelity, and they prostrate themselves before the divinities who preside over marriage: the Genius of the Red Silk Threads and the Lady Moon, to whom the storks are presented. The young man pays his respects to the ancestors of the woman, and a banquet ends the day's proceedings. On the second day the bride, in splendid dress, is conducted to the home of her husband. She prostrates herself before the guardian geniuses of marriage, the ancestors, her parents-in-law, and their honoured kindred. The offering upon the altar of the ancestors is the essential part of the wedding ceremony. Thenceforward the wife belongs no more in law to any family but that which she has just entered, whose worship she adopts, and in which she has her place regularized by religion.

The Annamese woman's position is not so good as the Cambodian's, although she is honoured in her home, especially when a mother. The rich indulge in polygamy, though the wife wedded with the full ceremonies alone has authority and dignity. Divorce is very easy for the man, who can claim it for seven reasons, of which three are barrenness, talkativeness and jealousy.

The Annamese family being based upon the cult of ancestors, the funeral, by which the deceased passes to the rank of an ancestor, is the most important and complicated rite with the Annamese. If the due rites were not performed, the soul of the dead would sink to hell.

As soon as the dying person enters the death-agony, a piece of white silk is placed upon his breast, called the "white soul," in the folds of which a pretence is made of catching the soul in the last breath of the dying. The bonzes pass the funeral vigil in burning joss-sticks. Outside the room copper cash is scattered to attract the evil spirits. After the corpse has been washed in a special lustral water and has been dressed by the sons and grandsons, and after the "last meal"—when the eldest son puts in its mouth a few grains of rice and a cash—it is laid in a coffin as rich and elaborate as possible, wherein it is wedged tightly with cushions and paper, so as to prevent the slightest movement. A sorcerer then writes out the passport for the great journey. Another has already

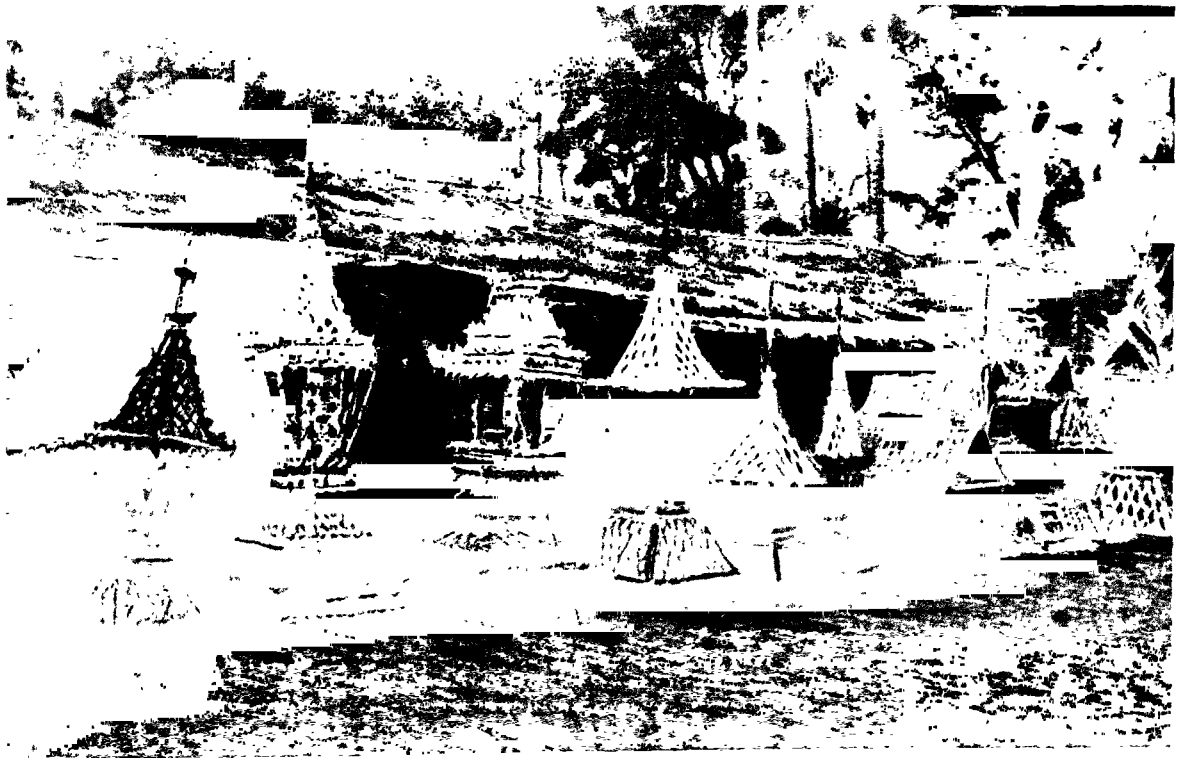
fixed the day of burial. The coffin is closed and covered with amulets, and the household begin the lamentations, clad in garments of a prescribed cut, shabby but white, the regular mourning colour throughout Indo-China. Next the corpse is placed on a huge hearse of wood, lacquered in red and gold, resembling a house several stories high. In front of this walks a man carrying a lighted torch, guiding the soul. Behind him follows an explanatory banner, whose shape indicates the rank and class of the deceased, and after this people distributing articles made of gold and silver paper, which the evil spirits are supposed to delight in picking up. Then comes the "chariot of the soul," often surrounded by musicians. This is a small erection, decorated with gilt-paper beads, whereon is placed, under the folds of the "white soul," the red-lacquered tablet representing the deceased elevated to the rank of an ancestor, and also a little altar and miniature paper models of the objects most dear to the deceased, clothing, utensils, and ingots of gold. Last of all there comes, in the midst of a band, the hearse itself, before which walk, stepping backwards, the sons and sons-in-law, headed by the eldest son. The rest of the family and the friends follow, dressed in white.

The corpse is buried after notice has been given three times to the "white soul," which has been carried back in a procession to the house, where the tablet takes its place on the altar of the ancestors.

Fifty days or else a year after the funeral, the heirs give a grand banquet to all who followed in the procession. Mourning is very strict. The wife who has honoured her parents-in-law by correct mourning is entitled to resist divorce from her husband.

THE MOI TRIBES. BY HENRI MAITRE

THE central portion of Indo-China is inhabited by numerous savage tribes called "Moi" by the Annamese, and "Kha" by the Laotians, both names meaning "savages."



[Photo by]

OFFERINGS FOR THE PRIESTS

Litters of woven bamboo baskets used to carry offerings in the Buddhist processions at Cambodia. They are ornamented with ribbons, natural and artificial flowers. Inside are placed the offerings—fruits, rice, pieces of cloth, candles and small coins meant for the bonzes.

The principal customs of life are almost the same amongst all these peoples.

Whenever a child is born, the father searches for the sap of a tree called "Sapan"; this, when it has been boiled, is given to the mother, to resuscitate her. She and her child are then laid close to a fire, and her body is rubbed with ginger. She remains thus for a week, after which a festival is held and the child is christened.

Marriages are arranged in different ways among different tribes. Sometimes a young man will propose to the girl whom he wishes to marry, and if her parents prove agreeable, a pig is killed and rice-wine is drunk at the cost of the man's parents. Sometimes the parents come to a mutual understanding, and then suggest the proposed match to their respective children. If the latter are agreeable to the match, a regular betrothal is signified by the girl's sending an old woman to the man's parents, while he comes to stay and work with her parents. At the wedding-feast a wizard



Photo by

[L. de Lajonquière.]

A CHIEF'S TOMB, RADE TRIBE

A chief's tomb is sometimes surrounded by a palisade with rudely-carved posts, which represent crouching women, their elbows on their knees, their open hands covering their eyes, their hair dishevelled, their bodies in an attitude of sorrow and bereavement.

beseeches genii to protect the young married couple; during this ceremony he mixes pig's blood with rice-wine, and daubs it on their feet.

Polygamy is permitted, but as women are burdens, only the rich can afford to indulge in it.

The Moï are animists; for them everything possesses a soul. They believe in a Supreme Being, who made Heaven and Earth and is God of the Thunder. He is called "Ai-Dè" by the Rade and the Jarai, "Udû" by the Mnong.

At the entrance to each Mnong village a small bamboo hut, from four to six feet above the ground, is built on poles at the side of the path. Four or five small trays are erected on benches in front of the hut, and access is obtained to the lowest of them by means of a diminutive ladder. In the hut are laid a stone and some offerings on leaves, such as handfuls of cooked rice, pinches of paddy, stag-bones, pieces of cooked chicken's head, and lumps of wood cut into the shape of elephant-tusks and rhinoceros-horns; on the upper tray there are similar offerings. These are



Photo by

THE FESTIVAL OF THE DEAD

The festival begins at sunrise. The buffalo is swung over by levers made of bamboo, in such a way as to present its throat to the conductor of the sacrifice, who swiftly plunges into it a tapering blade. A copper vase with a wide neck catches the blood which comes bubbling out. The buffaloes are sacrificed to the memory of the dead.



Photo by]

[H. Banderson

BIRTH CEREMONIES.

A young mother is obliged to remain lying near a fire which is fed with special woods. If certain woods were used, such as logs brought down by a torrent, the child would be exposed to terrible convulsions. Her friends bring her daily the chosen fuel and take the opportunity of staying to dinner with her.

meant for Udû, to avert his anger and obtain his favour. Udû is thought to come down upon earth at night; he climbs up the ladders and enters the hut. If the offerings are found to be in order, he goes away satisfied; lightning will not strike the village, crops will be spared, and tigers will not be allowed to approach. This hut must be erected every year just before seed-time; a festival is held, and offerings are brought, which remain till the following year.

The Moï believe also in numberless petty divinities called "Phi," some of which are kind and some spiteful. These inhabit mountains, forests, waterfalls and high trees. Other genii, called "Yang" by the Rade and Jarai, do not assume visible forms. Long ago they inhabited the earth as giants; now, like the Phi, they live in mountains, marshes, springs and waterfalls. Occasionally they enter the bodies of men, tigers and snakes, or they may take up their abode in jars, which can then travel through the air at night. Wizards act as intermediaries between these genii and men. When festivals are held to propitiate the deities, the wizards recite prayers to them. Their most important duties, however, are in connection with illness. The Moï believe that every man has in his body a soul, called "Cong," which, whenever its possessor dies, goes out into the villages, carrying disease and death to the inhabitants. When a man is sick, therefore, a wizard is called upon to deal with the "Cong" which is believed to be responsible.

Among the Northern Jarai, the Malang, the Bahmars and their neighbours, there are numerous magic plants, which are believed to exert some influence over the spirits which inhabit inanimate objects, as well as living beings. Those herbs which attract the spirit of the rice are planted in the fields; in the Mnong tribe they take the form of certain kinds of ginger, curcuma and amaryllis. At the feast of the seed-time a chicken or a pig is killed, and these herbs are planted

and offered to Udù, so that he may send the spirit down to the field. The Moi believe that the noises made by animals are lucky or unlucky omens according as they are heard on the right or the left side.

Among the Muong tribe huts and villages are "isolated" under special circumstances. The period of isolation varies from seven days to a single night, according to the cause from which it has arisen—*e.g.*, the birth of a child, the sickness of a man or of an animal, seed-time, harvest, etc. During this period the inhabitants are forced to stay at home, and strangers are not permitted under any circumstances to enter the village or hut. In the case of the latter, this is signified by a branch being fastened to the door.

Festivals are held upon any pretext, for the Moi like eating, and, even more, drinking. In fact, they have but one word signifying "eating" and "drinking." The principal festivals are held at the new year, at the beginning of the wet season, at the clearing and ploughing of the fields, at seed-time, at the first appearance of the young blades of rice, at harvest-time, and when the corn is all safely housed.

When someone dies, the fact is announced by the beating of a gong, and all the inhabitants at once flock to the deceased person's house. His body has been laid out, and the face covered with a piece of cloth; he is adorned with all his copper and tin bracelets, necklaces, and other ornaments. Round him are piled all his belongings, while three or four men keep guard and fan away the flies. Next day a tree is chosen in the forest: for rich people it is a big one and hard wood, so that it may take as much as a week to hollow it out; for poor people, a softer wood is chosen. The body remains in the hut for several days, perhaps a week, surrounded by friends, neighbours and visitors, who eat and drink at the expense of the deceased's family.

The coffin is decorated with rough paintings, and beside the dead are laid some of his smaller belongings—pipes, glass, jewels, and so on. The funeral takes place to the wailing of women. The

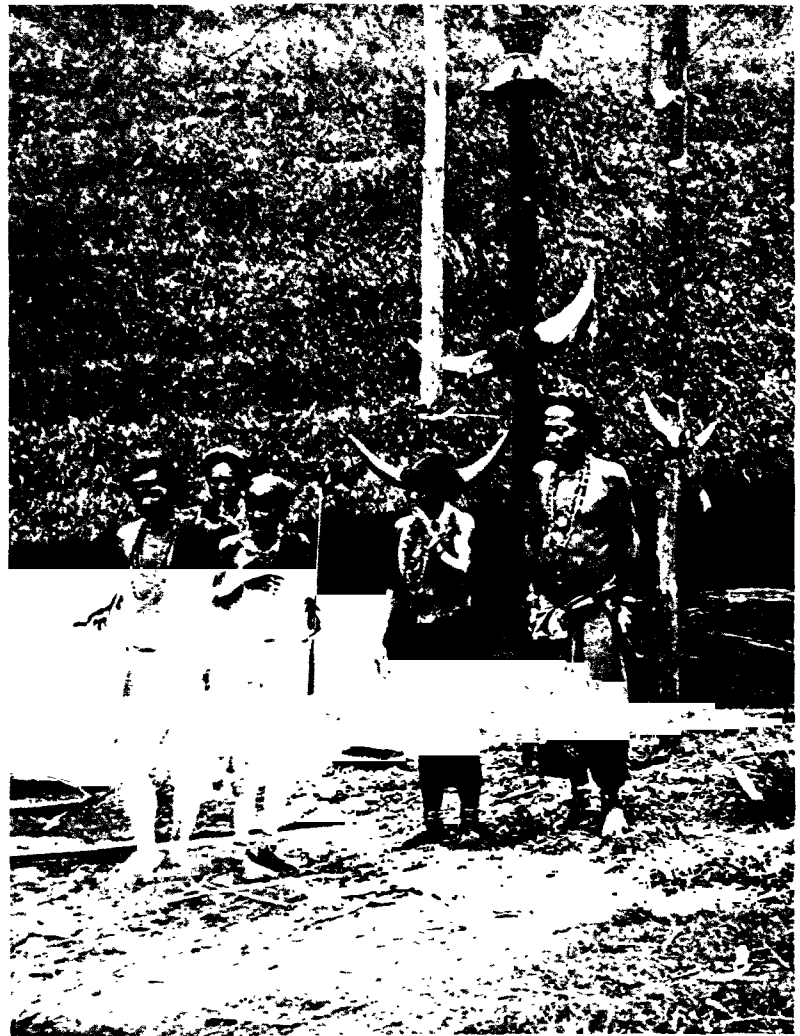


Fig. 500.

Fig. 501.

MARRIAGE

In front of the sacrificial posts the sorcerer joins the hands of the parties with a cotton thread. He then cuts the neck of a fowl, whose body he throws over his shoulder. If the victim's attitude is of happy augury, the officiant spits in token of satisfaction.



Photos by

[H. J. J. J.]

MARRIAGE

The upper photograph shows a musician serenading the young couple. The instrument is a calabash, to which are joined three bamboo pipes. A dancer performs a rhythmical step, lifting his feet in time and beating his heel on the ground at every bar. Below are seen those who have not been invited to the wedding feast fighting over the remains that have been brought out to them.

Rade tribe turn the head of the dead to the east, the others to the west. When the coffin has been lowered, a covering of bamboo and leaves is laid over it. Underneath this, and just at the head of the coffin, is put a basket, full of rice; close to it a bamboo tube is raised, which will protrude beyond the surface of the ground above, and through which every day food will be dropped to the soul of the dead man. Near the basket of rice there is a jar of rice-wine, which also has a feeding tube attached. When the grave has been filled up, a circular ditch, three feet wide and seven feet deep, is dug; the earth from this is thrown inwards, making a huge mound, seven or eight feet high. Above it are seen the bamboos. The frequency of the visits paid to the grave is more or less proportionate to the wealth of the deceased. As a rule, however, they cease altogether about a year later, when a final festival is held. A diminutive carved wooden hut, somewhat like a dovecot, on the top of a pole, is put on the mound, within which some food has been placed, and the last rite consists in letting away a live chicken, to act as a receptacle for the soul of the dead. Otherwise the soul might return to the village to persecute the inhabitants.

The tombs of the Southern Jarai are profusely adorned with poles carved into the shapes of peacocks, elephant tusks, jars, etc., and each is enclosed within a palisade. Tombs of headmen are covered with a high, narrow roof of woven bamboos. Among the Northern Jarai this roof is often fourteen feet high, and adorned with curious ornamentations in chalk and red clay. The near relatives of a deceased person are forbidden to do any business at all during the months which elapse between the death and the final festival.



[Photo by]

[H. Baudesson]

THE FESTIVAL OF THE DEAD

The village is preparing to celebrate the festival of the dead. Poles are erected, terminating in huge switches decorated with garlands and flowers. The coverings of the huts are renewed and the ground is carefully swept.

THE LAOS — BY CAPTAIN BAUDESSON

THE population of the Laos country is composed of a number of tribes of Aryan or Indonesian origin. The valley of the Mekong river, which waters this region, was through its formation a natural road of entry alike for the peoples coming from Tibet and for those coming from the south.

The Lao is of comparatively tall stature, with close-cropped hair, dignified in gait; his nature

is very sweet, and the invariable end of his very rare quarrels is an explosion of laughter. The men's costume consists of the Siamese *sampot* and a scarf worn over the shoulder; or, when one is in the presence of a superior rolled round the loins. The women wear a vertically striped petticoat coming down to the ankles and a scarf of some bright hue, while their head-dress varies according to the district, and is different for young girls and wives.

A woman goes to the sorcerer to discover the sex of her baby in advance. The quack suspends over his visitor an infant of six months, and if it touches her first with its right leg, then a boy is predicted. The future mother proceeds straightway to the pagoda and offers up prayers, such as:

"Ye powerful deities, grant that my son may not come during the last quarter of the moon, for I desire to see him robust of health! May he be born on the third or seventh day, for the even numbers are unlucky! May his head not be pointed, for this is the sign of an evil character!"

Perhaps not every Lao woman is aware that in the mystery of the Brahman Trinity there are three separate gods, and that Angkor was constructed in seven days, like our Christian world; but she knows from infancy that the only articles which go in pairs are the bars of the cangue, the instruments of torture, and the objects at a funeral.

When field-work is over, the principal occupation of the young men is to court the girls. Stages are erected on which every evening there seat themselves all the marriageable girls.



Photo by

FUNERAL RITES.

[H. Baudesson]

The body is placed in a hollowed trunk of a tree, amid grain and fruit—the spirit which survives having, according to the popular belief, the same needs as had the living man

wrapped in scarves of brilliant colour. In front of them burn lamps of coconut oil, in the manner of footlights. A tray full of quids of betel and a spittoon made of a length of bamboo pass from hand to hand. The boys squat in front of the girls and make complimentary verses, while the girls answer with spirit, malice and point. It is a regular "Court of Love," like those of mediæval Europe.

After a more or less prolonged flirtation come the betrothal and the marriage, the ceremonies being the same as in Siam and Cambodia. Among certain uncivilized communities the ceremonies are fairly simple. The young couple are united by the sorcerer, who sacrifices a fowl to the spirits and binds the hands of the pair with a cotton thread (see illustration on page 341). Women bring round raw meat cut into long strips, balls of glutinous rice, fried grasshoppers and rice-wine. The



NORMAN M. MADDY, 1913.

DEATH CEREMONY NEAR TIENTSIN.

The Du Yuen, who had been slain at an earlier date, was being moved by the bearers in a serpentine way. Two men, armed with knives, pretended to attack it on either side, while a third danced before it, with his hands joined in a circle, representing the sun, which the Dragon kept attempting to devour. The procession moved forward and toward the altar, where space for half an hour. There were also smaller dragons, and a band to frighten away the South of North. A large crowd of Chinese and Europeans gathered to watch the ceremony. In the background stood a temple, behind which were the hills of the city.

affair comes to an end with songs and dances (see illustration on page 342), accompanied by very primitive music.

The religion of this region is a very lax form of Buddhism. The wild peoples are animistic in their beliefs. For them every important event in life must be preceded by a sacrifice to the supernatural powers. Usually it is a jar of rice-spirit which is offered up. The consumption of this beverage is accompanied by a special ceremony. Its period of fermentation must not have been longer than two moons nor less than ten nights. The jar having been securely attached to a stake, the head of the village arms himself with a long hollow rattan, at the end of which he lights a sort of taper to drive away the evil spirits. Next the tube is plunged into the liquid, and every man present must suck up a mouthful, while at the same rate that the exhaustion of the jar goes on it is filled with fresh water. When the turn of the women arrives the beverage has become harmless.

In Laos the festivals are numerous, and are substantially the same as in Siam and Cambodia. That of "the End of the Calendar" corresponds to our New Year's Day. The year is escorted out with great pomp, while the young girls sprinkle, either with perfumed water or with black mud, the young men, who put up with their fun in the best of humours. Mimes dress themselves in curious disguises to represent our first parents, kneeling down, raising their right



[From "Les Tribes Mées"]

HOUSE OF PROPITIATION.

[By Henri Mouge.]

A small hut on piles which is found at the entrance to all Mnéong villages. It contains offerings to the Supreme Being, who enters the hut during the night and, if he has not been forgotten, preserves the village from the thunderbolt.

Next the tube is plunged into the liquid, and every man present must suck up a mouthful, while at the same rate that the exhaustion of the jar goes on it is filled with fresh water. When the turn of the women arrives the beverage has become harmless.



[From "Les Tribes Mées"]

TOMBS OF THE SOUTHERN JARAI

[By Henri Mouge.]

The tomb and a small rectangular enclosure which is by it are surrounded with a strong bamboo palisade. At each of the four corners rises a bigger post on which is carved in the wood a large weeping mask crowned with two elephant tusks.

arms, and making speeches full of good wishes for everyone in the coming year (see illustration on page 335). Medicine consists entirely of incantations and sacrifices to appease the spirits. A sorceress, when called in to do her best, taps the dying patient with vigorous strokes and lights six little candles; then begins a litany of invocations, which she gives out more and more rapidly as the flames burn out. Filling her mouth with water, she sprinkles it in a fine rain on the patient's stomach, from which she appears anxious to remove something. At last, in triumph, she waves in the air a stone as large as a nut. Here is the cause of all the trouble! The sufferer dies all the same, it is true; but that is no doubt because the skinny goat which has been offered up in sacrifice did not satisfy the wicked spirit.

The corpse is immediately put on its back in a box, and a morsel of glutinous rice is inserted in



Photo by]

[H. Baudesson.

FUNERAL RITES.

The bearers stop, for the dead body by its weight has indicated its desire to be buried in this spot. The women weep and tear their hair around the corpse tied up in the large fronds of the fan-palm. The men indifferently take it in turns to dig the grave.

its mouth. Then everyone shrieks at the top of his voice in its ears, to call it back to life. At dawn on the sixth day the body is snatched up, carried swiftly round the dwelling, and then brought out through a hole made in the wall. The funeral procession sets out in an interminable Indian file and makes straight for the west. At length the carriers stop, and in the coffin are placed various familiar objects, for the shade of the dead will be happy to find them again in the invisible land wherein it is to dwell. The commemoration of the dead is observed yearly with great ceremony. The villages make ready for it by decking themselves with garlands and poles (see illustration on page 343). A buffalo is sacrificed in honour of each inhabitant who has passed away during the year (see illustration on page 339). A child deposits on the lifeless, blood-stained body the clothing of him in honour of whom the sacrifice has been made. Then, preceded by a player on the tom-tom, the members of the family advance. The women squat down and, with dishevelled hair, exchange plaintive groans, while in a mournful voice the sorcerer chants the praises of the deceased.



Photo 191

M. S. G. L. 1910

CHINESE WEDDING COSTUME

The bridegroom wears the full dress of a mandarin, but without the emblems of rank. The necklace of beads and embroidered figures on the front of the coat. Notice his thick but comfortable boot. The face of the bride is almost imperceptible beneath her elaborate headgear and its gaudy trailings. The woman on the right is the Mistress of Ceremonies.

CHAPTER XI

CHINA AND MONGOLIA

CHINA BY MRS ARCHIBALD LITTLE

INTRODUCTORY

THERE is no country in the world where custom has had such long and binding force as in China. From his cradle to his grave the Chinaman is bound hand and foot by the customs of his ancestors.

The writings of Confucius—"Kung Fu Si"—and of Mencius (the disciple who was greater than his master) contain the most elaborate rules of conduct in all positions and circumstances of life. As regards birth, marriage and burial ceremonial, and in all that concerns his religion, dress, education and daily life, the Chinaman is now almost as were his forefathers centuries ago.

The European visitor to China at once notices that the Chinaman's way of doing ordinary things is directly contrary to his own. In greeting each other Chinamen do not shake each other's hands; they shake their own clasped hands with the fingers of the right over the left and the right thumb over the left. There is much bowing and scraping when they meet. When they pass each other and wish to avoid this they hold up a fan opened between them, this making them socially invisible without any rudeness. In the boat that takes you ashore the boatman stands up, facing the bow and pushes the oars. The carpenter pulls the plane to him



Photo by]

[Messrs Thomson.

FILIAL PIETY

Parents are not only honoured and revered during their lifetime, but after death a shrine to the ancestral spirits is set up in each household, with memorial tablets, before which homage is periodically paid

and saws from him. The host sits at the foot of the table, placing his guest at the top. The Chinaman mourns in white and rejoices in red

Since 2345 B.C., when, according to the Chronicles, chess was invented under the Emperor Yao, and Chinese already took pleasure in *Weichu*, the Game of War, their customs have naturally varied somewhat. But even in those days they already wore upper and lower garments, belts, lined gowns, garters; women used hairpins, face-powder, bracelets and rings, artificial flowers and mirrors. Fans were already in use—although an inferior should never fan himself in the presence of a superior—also chopsticks, those most elegant aids to eating. They had pillows, and quite a number of

musical instruments: reed-organs, lutes, pitch-pipes and other pipes, hand drums, "stone chimes"—and twenty-five-stringed lyres.

There are very strict sumptuary customs in China. Each grade of civil and military mandarin has a particular dress. The embroidery on the back and front of the jacket or coat and the colour of the



By the courtesy of...

FOOT-BINDING

This Röntgen-ray photograph shows very well how all the toes, except the big toe, are forced beneath the sole of the foot.

(Miss Lattimore's)

button on the top of the hat indicate the rank, and none not of that rank may wear them. The highest rank has a coral button, the second a blue, the third a crystal, and the fourth a brass button. There is, however, one cap, made of horsehair, with a red silk tassel on the top, which every Chinese may wear, from the Emperor downwards.

The colour of the sedan-chair also indicates the rank of the owner. The highest is green, the next blue, and the lowest uncoloured bamboo.

The queue, or "pigtail," commonly associated with China, was an alien fashion imposed upon them by the conquering Manchu Dynasty, who at the same time forbade the women's foot-binding, but without success. Now that the Manchu Dynasty is dethroned, Chinese men are at once discarding this fashion.

Ear-protectors and fur-trimmed hoods are worn by both men and women alike. Nail-protectors are worn for the long nails that used to be so much esteemed as marks of a gentility that does no work. The blending of colours and tints by the silken-clad Chinese dandy is a real pleasure; the colours worn by the women as a rule indicate their very inferior culture.

CUSTOMS RELATING TO BIRTH

ALTHOUGH in such a vast area customs may vary somewhat, and the Chinese are slowly taking to the influences of Western thought and civilization, Miss Lattimore's very careful account of what goes on at Soochow, the Paris of China, would probably need but slight corrections for other parts.

"Hordes of spirits are supposed to attend upon the birth of a child, so red candles are lighted in the birth-chamber as for a wedding, and people must be careful to say none but pleasant



By the courtesy of...

(Miss Lattimore's)

to the end of the heel is now dying out. The bound feet are called "Golden Lotus."



By the courtesy of...

(Miss Lattimore's)

The unhappy custom of crushing the foot to a measurement of two-and-a-half inches from the tip of the toe—

words. For the new-comer must be greeted with joy, lest he become frightened. On the twenty-eighth day after birth a boy's head is shaved; at the feast which accompanies this ceremony good wishes are spoken and gifts offered. On the thirtieth day the mother goes to the temple to offer incense, and afterwards is free to visit her friends. The dates for a girl are thirtieth and fortieth.

"When a child is a year old there is a feast—much finer usually in the case of a boy—and again at the tenth year, and so on, every ten years being a grand birthday." At three months old friends bring presents, and then several things are placed round the child, such as a book, silver, etc., and whatever he touches first is supposed to indicate his career. "A baby's clothing is made after the pattern of priests' vestments—this is supposed to insure the protection of the gods, and, besides this, a baby is decked out with all sorts of charms, lucky characters, and the image of the venerable



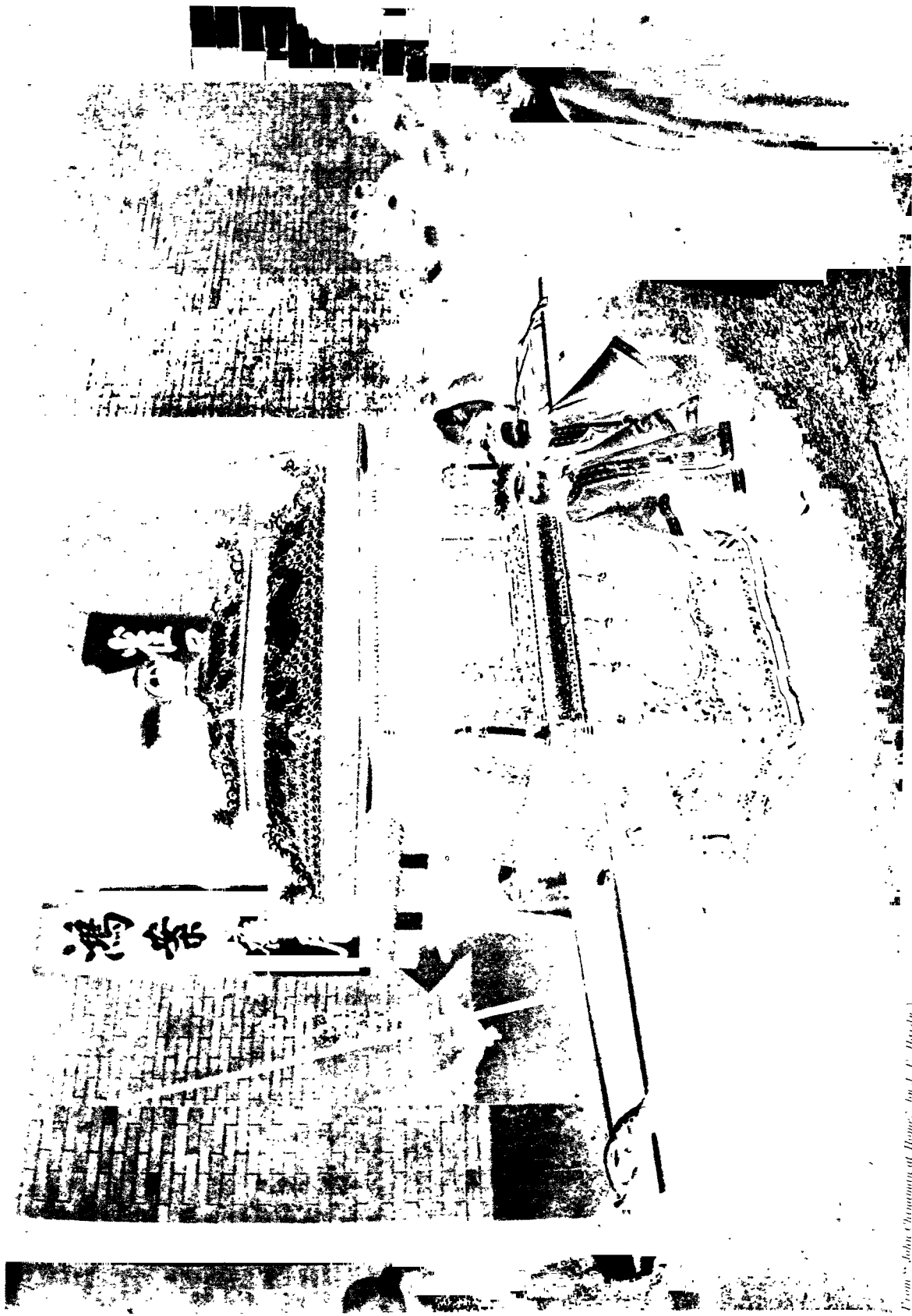
By the courtesy of

[Charles Hoar, D.Sc.]

OPIUM-SMOKING

Opium-smoking, the cause of such widespread misery in China, is now strictly forbidden. Note the pipe, the lamp in the centre of the tray, the jar of semi-liquid opium ready to be made into tiny balls, the upright water-pipe and the cup of tea.

deity who specially looks after children. Sometimes books of sacred writings are tied round a baby's waist and neck, or a bit of lamp-wick, fastened on with a darning-needle. The mother is often tormented with the idea that her child may be lured away by an evil spirit, or, worse still, may be an evil spirit pretending to be her child. Locks and chains are put round a child's neck and wrists to prevent the spirit from leaving, and friends contribute bits of cloth, so as to make the child a patchwork quilt of many colours, like Joseph's." Sometimes a boy is dressed as a girl, or a girl as a boy, so as to mis-lead the evil spirits. In West China a baby is washed the third day after birth with water, but without soap. In Yunnan the body of the baby is rubbed with a raw egg. In Kansuh and North Honan—that is, in the north-west of China, where it is very cold—the babies are only rubbed with a wad of cotton-wool dipped in oil. There is a saying in Kansuh that no man ever washes his feet unless he crosses a river. If he has any cash in his pocket he never washes at all, as he pays his way across and does not get his feet wet.



From "John Chinaman at Home," by J. F. Hirth.

THE BRIDAL CHAIR

Born by a number of men, this vehicle is sent by the bridegroom to fetch the bride. Custom ordains that she shall not be exposed to the vulgar gaze, so the sedan-chair is made almost air-tight, and the lot of the occupant is by no means enviable. In keeping with the importance of the occasion, the chair is richly decorated

[On permission of Messrs. Fisher & Ludlow Co.]



[By Mrs. Archibald Little.]

FISHING WITH CORMORANTS.

Cormorants are splendid catchers of fish, and are frequently employed by fishermen in the east and centre of China. The birds are prevented from swallowing the fish by an ingenious contrivance fastened round their necks.

CUSTOMS RELATING TO CHILDHOOD AND YOUTH

THE Chinese seem to prefer nature distorted. They admire very old trees that have been trained and twisted so as to become pot plants. The Japanese have learned this art from them, as they have learned most of their arts and industries from the Chinese: but Chinese are the originators of the practice, as they are also of the custom of mutilating women's feet (see illustrations on page 349). Each pair of bound feet, according to a Chinese proverb, has cost a bath full of tears, and the saying in China used to be that one girl in ten died of it. Although begun about 934 A.D., this practice was not firmly established till a hundred years later. Tradition says it owes its origin to a beautiful concubine of an Emperor of the Southern Tang Dynasty, who used to dance or posture before him with her feet bound into the shape of half-moons. Some people say she had by nature distorted feet. Anyway, he is reported to have said she planted golden lilies wherever she stood, and "golden lilies" has been the name for bound feet ever since.

Naturally over such a vast area—China is about the size of Europe, leaving out Russia—the practice varies greatly. In Canton the child is kept in bed for three years whilst her feet are being bound, and it is done very early. Canton ladies are carried off to the steamers pick-a-back by their men-servants. In Foochow, Swatow, the people want to get some field-work out of their little girls, so wait till about twelve, thirteen or fourteen, and content themselves with binding all the toes under the foot and thus narrowing it, giving us the far more painful shortening which is simulated by the heel of the foot being placed on a wooden heel about six inches high, so that the great toe in its little embroidered shoe peeping out alone from under the decorated trousers produces a very good effect, although, as the Chinese know, feigned or faked. In Yunnan the foot is compressed between three boards, and the result resembles an elephant's foot, and would be particularly ungainly but for the bright-coloured ribbons with which the little shoe is very neatly bound on. In three districts of Kansuh, in the north-west, ladies only get

about their own houses on their hands and knees, rarely, indeed, moving off the *kangs*, or raised parts of the rooms, heated from underneath in winter.

There is one other curse in China, opium-smoking (see illustration on page 350). In well-to-do families opium-smokers do not rise till five or six p.m., and it can be imagined how things go to rack and rum, and how these families decay and die out. Cashiers of houses of business mostly take a little opium, and are said to have their brains all the clearer for the very difficult calculations necessary in dealing with Chinese money, always of indeterminate value. The ravages of the drug have for over half a century left a nasty scar on the vitality of the race, and its baneful effects require a longer treatment to describe than is at present possible. The Chinese have now adopted most stringent measures to suppress its smoking and prevent the growth of the poppy from which opium is made, even to the extent of executing the law-breakers.

Seven years old they consider quite early enough to begin to teach a child, saying that till then the heart's openings are not complete, and that the child cannot understand what he learns until he is further developed physically. Even then children are taught the classics by heart without having anything explained to them.

The system of education has probably made the people what it is, with its competitive examinations at which every man, with a few exceptions—notably barbers and actors—was free to compete. These competitive examinations, now copied by every civilized nation, were established over a thousand years ago in China. In many parts it is customary for successful candidates, in a special costume much tricked out with ribbons, to go round calling on their friends and receiving congratulations, while over the principal entrance of the house in which they live, their names and degrees were written up in very large, decorative golden characters—a pretty tribute to learning that makes cheerful the narrow streetways of many a secluded Chinese city.

Things, however, are fast changing, perhaps a bit too fast for one's liking. For the last half-decade a new system of education has been



Photo 112.

A SIGN OF GENTILITY.

[For Opium.]

Long nails used to be a common sign of gentility in both sexes, and those who could afford the expense sometimes provided protectors for their nails. The custom, however, is now almost obsolete.

instituted, more in keeping with the march of the times. The old system of competitive examinations has been entirely remodelled and made really to achieve its object, and the education of girls is also receiving its proper share of attention, so much so that women suffragists are making themselves heard in the more important cities.

CUSTOMS RELATING TO MARRIAGE

THE custom is for the son's wife to be brought to the parental household, where she remains and works, whether the son does or not. When her son grows up, his wife is brought there in like manner, and there her children are born and bred.

It is the boy's parents who provide him with a wife, sometimes procuring her at very small cost, or even for nothing at all, from a family too poor to rear a daughter. In China the mother of the husband rules the household. And, alas! sometimes these little unpaid drudges are very cruelly treated. So much so that in extreme cases in some cities of China the girls form clubs wherein all the members are pledged to commit suicide rather than be married. Before marriage, as a rule, comes betrothal, from which it is impossible to escape except with great difficulty and heavy expenditure. When these betrothals are made in wealthy families, if the boy should die previous to the marriage the girl is considered a widow and as belonging to the family of her intended husband. One of the strange Chinese customs is her marriage ceremony with the spirit of her deceased bridegroom. He is represented



[By the courtesy of]

MAN WEARING A CANGUE

[F. W. Gieg, F.R.G.S.]

The cangue was in general use all over China for the punishment of petty offences, and for practical purposes may be compared with the village "stocks" of old England. This form of punishment is now illegal.

by the tablet, which is carried at the marriage by a female relative, and only afterwards placed in the Ancestral Hall, the whole ceremony being otherwise performed exactly as if the bridegroom were living. Three days after the wedding the bride puts on mourning and settles down as a widow for life, adopting a son to carry on the family name and ancestral worship.

On the wedding-day the girl, dressed as a bride, and carried in a highly-decorated wedding-chair, is brought to her father-in-law's house (see illustration on page 351). An exchange of



[J. W. C. L. R. G. S.]

By the courtesy of

A CARNIVAL PROCESSION

A huge procession is an important item in the celebration of festivals in China. The grander the ostentation the greater is the rejoicing. The illustrations are of a procession in Yunnan to Ying Chun, or Welcome the Spring. They show an immense artificial dragon being carried aloft on poles by a number of men, and a number of silken banners.

presents has taken place beforehand, and on arrival at the young man's home the bride must pay her respects to the parents and grandparents of the bridegroom, whether alive or dead. The etiquette is for the father and mother of the groom to be seated, and for the bridal pair to kneel before them.

The marriage ceremony, which consists in the bride and groom together paying reverence to the ancestral tablet, Heaven and Earth, the groom's parents, and drinking alternately from the same wine-cup, is much the same all over China.

CUSTOMS RELATING TO RELIGION

THE two present-day religions of China are Buddhism, brought from India, and Taoism, which some people think was derived from the same source, and others that it was taught by Lao Tze, a



By the country road.

A FUNERAL PROCESSION

[G. C. Bonstvet]

The things carried in the procession and intended for the use of the deceased in Purgatory are disposed of at the graveside. The edibles are consumed by the mourners and the paper images, etc., are burnt. The illustration depicts tables heaped full with meat, fruits, flowers, etc.

transcendental teacher (somewhat like our own St. John the Baptist), whom Confucius is said to have met and compared to a dragon. But there is a yet older religion, in accordance with which the Emperor alone offered sacrifices for the sins of the people at the Altar of Heaven. And the shrines round the great shade-trees of China (*Ficus infectoria*) bear witness to an ancient tree-worship, whilst it is difficult to decide whether *Feng Shui* (Wind and Water) is really wise climatic lore, such as Moses might have taught in Leviticus, which has been corrupted into a superstition, or whether it is Divine teaching regarding climatic influences. *Feng Shui* and Ancestral Worship, many people think, have more hold over the Chinese people than either Buddhism or Taoism, and the ever-present fear of evil spirits, who must be deceived or propitiated, and the beautiful Dragon-Boat Festival, when each district of every city sends out a dragon-boat, full of men paddling like



[By the courtesy of]

THE PALL.

[H. C. Bairstow.]

Here are seen the pall and the carrier for receiving the great wooden coffin. The bearers number from sixteen up to one hundred and twenty, according to the importance of the deceased

wearer, and supposed the soul to remain by the grave and pervade both coffin and surrounding earth—at all events, at first. They built brick enclosures over coffins, as they often do now, and mourned for both father and mother for three years, during which time all music was forbidden.

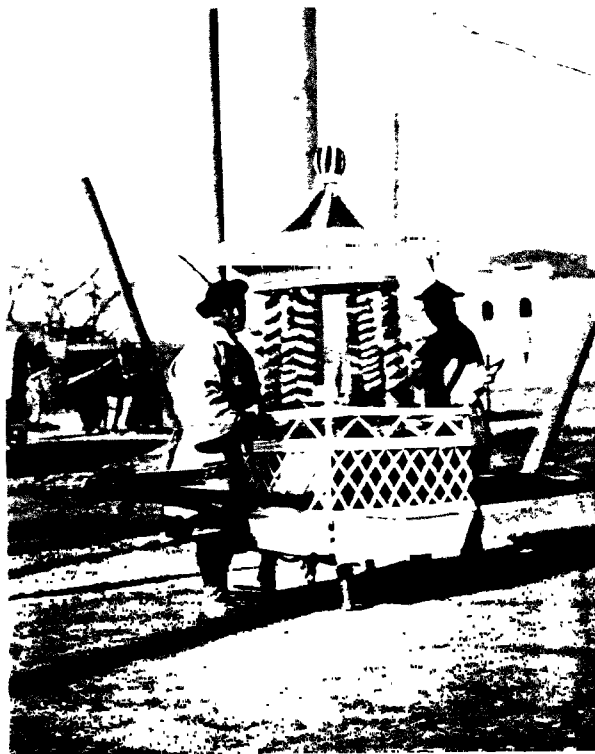
Before the sick person is dead, he or she is measured for the wadded clothes without which it would be awful for the dead to go to what they believe to be the coldest of regions. So they prepare even a foot-stove. The friends crowd round the dying person directly they think there is no chance of recovery, saying, "Ah, yes, he'll die," commenting on the phases that strike them as most hopeless. The poor sick person, who hears all and sees the burial clothes, may not even die in bed, but is often carried outside the door, in order that the house may not be haunted by the spirit, which might cling about the bed or room. Sometimes, in a few instances, the sick person is laid out in the street for the last gasp, and when not unconscious, sick people are generally terrified by evil spirits. Before the body is taken away a feast is spread for the spirits. When the body is laid in the coffin and sealed up it is the wailing time, and is

South Sea Islanders, to look for someone who is lost—possibly the life-giving principle that glorifies everything in spring-time—all these point to an older religion that survives now mostly in its superstitions. One thing which must not be overlooked is that evil spirits all walk straight, and that consequently there must be a screen before every entrance doorway, or it must be turned at a certain angle, or the demons would be running in and out all the time.

Confucius, it cannot be too much remembered, whilst handing to his followers one of the finest systems of ethics the world has yet seen, if not the finest said that he *knew* nothing of the life beyond.

CUSTOMS RELATING TO DEATH AND BURIAL.

THE Chinese, as they do to this day, prepared grave-clothes during the lifetime of the future grave and pervade both coffin and surrounding



[By the courtesy of]

A PAVILION

[H. C. Bairstow.]

The pavilion containing paper money also figures in the funeral procession. There is inside the pavilion a tablet with inscriptions denoting the titles and rank of the deceased.

called the small funeral. The wailing should be as loud as possible, and is mostly done by people paid to wail.

Children are generally buried in small box-like coffins, although in extreme cases among people of the poorest classes they are simply rolled in straw mats and laid out in the fields on the graves of grown-ups. A baby that has no teeth is not able to eat, and therefore cannot be treated as a person, say the Chinese. So charitable people provide "baby towers," in which the little babies may be laid for burial. Baby towers have two openings, one for boys and one for girls, that they may thus be buried quite decently and with dignity. Wealthy families have a burial-place for children at the edge of the family graveyard, for a child must not be buried with grown people.

Girls and women are buried in men's shoes, in the hope that they may become men in the next world; as Tertullian taught would be the case with good women.



[By the courtesy of]

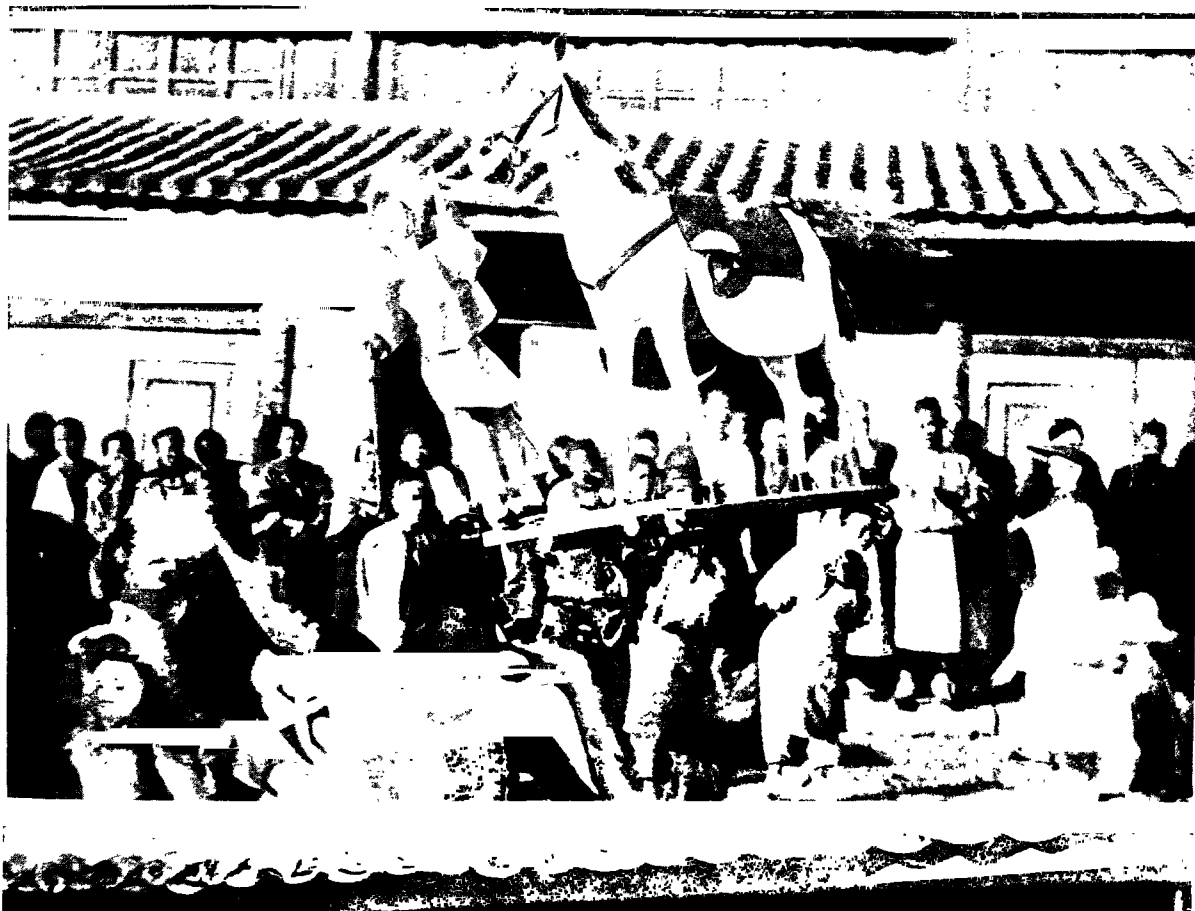
[F. W. Carron, F.R.G.S.]

A FUNERAL SCENE

White is the mourning colour amongst the Chinese. A wealthy man is given an elaborate funeral and there is always a procession, which varies in length according to the position of the deceased. The monotony is broken every now and then by the sound of the beating of gongs.

The choice of a grave is a matter of the greatest importance about which men who are learned in *Feng Shui* (Wind and Water), which some people call the religion of China, are consulted, and a grand coffin has often for years beforehand been the ornament of the principal room in a mandarin's house and may still be after death till a suitable burial-place is found.

Looking for a child's soul is, however, one of the most pathetic customs in China. A mother—the Chinese say a mother's voice reaches thousands and thousands of *li* (a *li* is one-third of an English mile)—takes a lantern in one hand and a garment of the child's in the other, and goes out to seek where the child may have dropped its soul. She moves the lantern all round and up and down at the same time calling the child. "Come home! Come home!" and another woman answers, "I am coming." The tones in which they call sound unutterably sad among the rice-fields in the gloaming. At last the soul is supposed to come and follow them home.



By the collection.

T. W. C. C. F. R. G. S.

A FUNERAL PROCESSION

The illustrations show a horse with a paper groom in charge and a sedan-chair with its four carriers all ready for the departed to step into when he lands on the other side of the Styx. The inscriptions on the banners on the left set forth his dignities, and those in the centre of the illustration eulogise him as being "benevolent" and "righteous".



[Photo by]

[Rev. Arthur Sowerby.]

VILLAGE GODS

It is quite a common custom in Shansi for one set of gods to belong to two villages. They are placed in one village temple for six months of the year and are then carried to the temple in the other village

the dead, at the same time offering them a nice dinner, of which in the end the living family partakes.

All through China one of its architectural features is memorial arches erected to the memory of chaste widows and uncorruptible officials. To judge by the number of them in some parts, one would think very highly of the population. Although built of stone, the grain of wood is simulated, and the arch carved so finely that it is often difficult to realize it is stone. In order to obtain leave to erect a new arch a sum of money has to be paid to the Government. This is a way of increasing the revenue that does not burden the poorer and humble people.

Slavery is another blot in Chinese life from our point of view. But in all countries there have been slaves or serfs and it is difficult to decide what is the exactly right period for doing away with the practice. To abolish slavery altogether now would probably lead to more killing of girl babies. Chinese ladies say that slaves owned by wealthy families often find their lot happy enough, especially where there are daughters in the family. As a rule, each daughter has at least two slave girls of about her own age to wait upon her. These slave girls become her regular companions, studying with her if she studies, taught to embroider, etc., and as a rule they follow the girl, when she marries, as part of her bridal dower. If attractive, the slave girl then often gets chosen as her new master's concubine, and thus becomes her mistress' companion through life. If not chosen

In very ancient days living sacrifices were offered at funerals, and, indeed, in the case of Imperial funerals, this custom seems to have been continued up to the fourteenth century; but with regard to other people, stone images of wives, servants, horses and camels soon replaced living beings, as may be seen at the Ming Emperors' tombs at Nanking and Peking. These stone images have in the course of centuries been replaced by paper figures—horses, houses (see illustration on page 359). The paper houses used for this purpose in some parts of China are most dainty and beautiful representations of Chinese houses. On one day in the year it is the custom to go out to the family graves and burn paper money there to supply the wants of

as a concubine, she is generally married from twenty-one to twenty-four years of age to some respectable tradesman or handicraftsman, if not to one of the master's slaves employed upon his estates. And there is one peculiarity about this, that while the daughter of the house must marry anyone told off for her, a slave woman, at all events in Canton, can object, and her consent must first be obtained to any marriage proposed for her.

In the eyes of the law a man is allowed to take merely one wife, but custom permits him to take a concubine if his wife is barren and there is no other method to perpetuate the family. But a concubine is a luxury, and those who are not well off prefer to adopt children for the purpose, usually from the same clan, *i.e.*, of the same surname.

The Chinese are a very ceremonious people, exchanging presents three times a year, so that people with many friends require to make careful entries of gifts received and the givers, lest they should not make a suitable return. Men dine alone, but the lady of the house will often find it convenient to have a dinner-party of her lady friends at the same time in an inner room. The two sexes are supposed never to meet socially, so much so that there is no etiquette so far for men and women. This, however, is beginning to be rectified, and for the last two years ladies and princesses in Peking have adopted the Western fashion of giving "At Home" parties, in which the two sexes intermingle. Tea is always offered at every visit, and the signal for going away at a ceremonious call is given by lifting the cup of tea to the lips. After a ladies' dinner it is usual to thank the hostess for having taken so much trouble—shown so much heart. And in China the etiquette is to *show* what trouble you take. Thus, in some places, a lady will send in servants to wash or sweep the floor on the guests' arrival, or, rather, to make believe to do it, and will often come in fastening her dress, even although she may not have changed it.



By the courtesy of

A CHICKEN-THIEF, YUNNAN

J. W. G. FROES

Instead of handing him over for a worse punishment to the local magistrate, this man's neighbours preferred to exhibit him publicly in this uncomfortable and ridiculous position for half an hour or so

Everywhere tips, or *Cumshaws*, are expected in China, as in every other country. Even the chair coolies who carry your friends to your dinner must receive presents as well as a dinner. The guests, of course, bring presents to the hostess.

Of all the peoples of the world the Chinese probably most resemble the English. And if people will start by thinking the Chinese very like themselves, they will much sooner arrive at the truth about this great people than if they start the other way, and begin by considering the differences.

MONGOLIA. BY MIN-CHIEN T. Z. TYAU

It is a sad thought that the race which was, seven or eight centuries ago, so mighty as to conquer Asia and overrun the eastern half of Europe is now so decadent as to be on the



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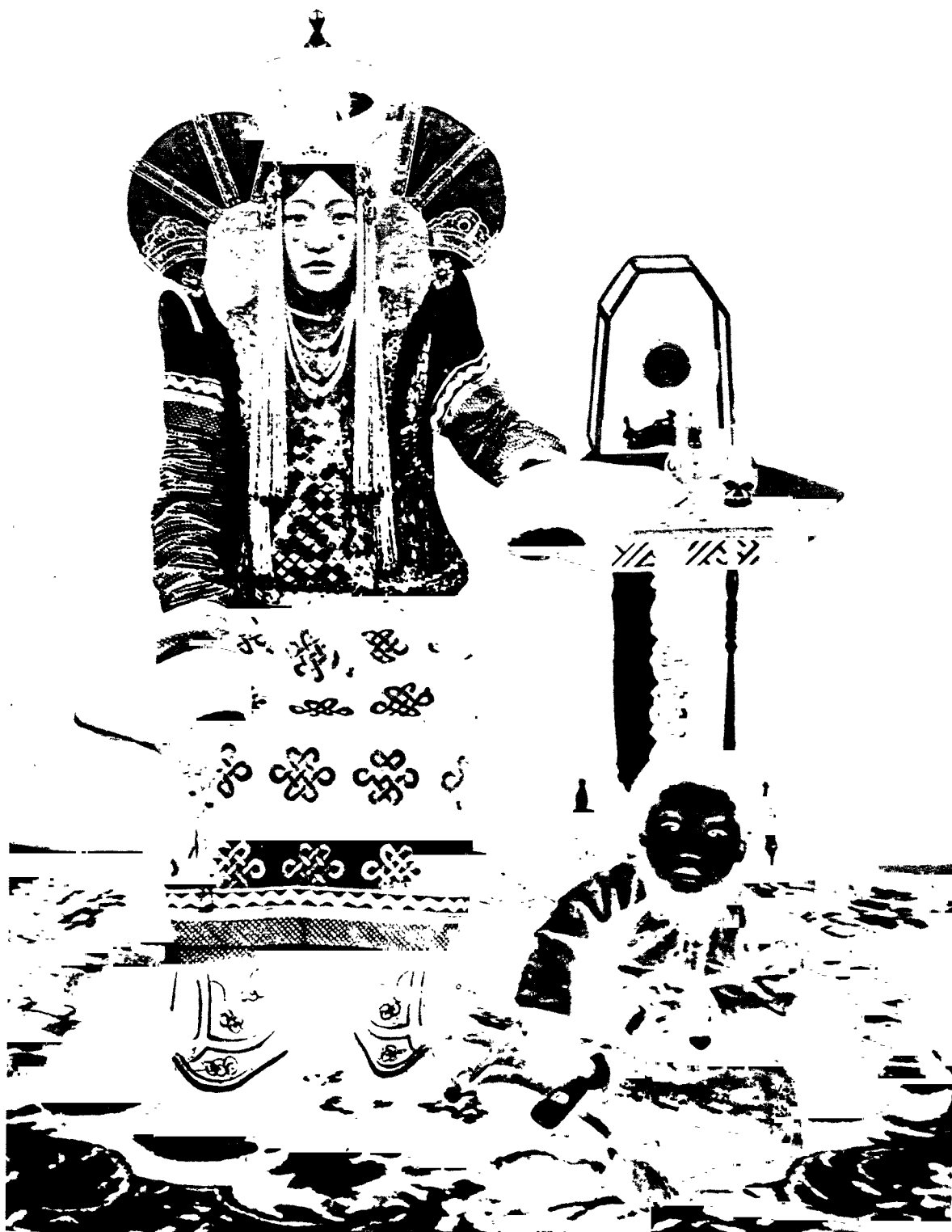
[The Baptist Missionary Society]

CHINESE HAIRDRESSING.

This photograph illustrates types of hairdressing very common among Chinese women of the middle class, especially in South China. The head-dress consists of two parts, the bandeau round the forehead and the pear-shaped structure which almost rests on the back of the neck.

road to extinction. The Mongols have deteriorated since the days of Genghis Khan, and to-day nothing remains to attest their former greatness save the reputation of their unsurpassable horsemanship. There is, however, just a faint spark of the old fire left in them; for they believe that there will be born another Khan like Genghis to lead them once more to victory, while a certain section asserts that he never died, but merely disappeared, and will come back to his people.

Centuries of inactivity and consequent retrogression have deprived the Mongols of much of their traditional virility. They still cling to their nomadic mode of life and live in tents, though in a few cities as in Urga, the capital, and the handful of trading centres, the inhabitants have adopted a semi-urban existence. Cattle raising forms their principal industry



By permission of

G. C. Livistod.

MONGOL MARRIED WOMAN

Note her remarkable head-dress. The two braids of hair stand out from the forehead like long horns. It is estimated that her jewels would fetch quite £50 or £60. Her balloon-like pucker sleeves which extend beyond her hands are usually of a different colour from her frock.

and the transport of goods between China Proper and Russia their chief occupation, although those who inhabit Inner Mongolia have come under Chinese influence and taken to agriculture. Cleanliness is a matter of indifference to them, and the same hut serves all necessary purposes: bedroom, kitchen, dining-room, visitors' room, etc., all combined.

The attire of both sexes is fairly similar. The outer garment of each is a roomy coat reaching to the ground, with sleeves so ample that the arms could easily be withdrawn

or stretched out again; so much so that the wearer could dress and undress within its privacy. The fair sex uses no girdle; hence, the common word for woman is "beltless." The fur hat of both is turned up at the brim, its conical crown all covered with silk and surmounted with a glass ball or button, except that in the case of a lady she has an additional tassel or two depending from the back. A lady's sleeves, generally of a different colour from her frock, are shaped like elongated balloons and puckered, tapering downwards from the elbows (see illustration on page 365). Both wear felt boots.

The Lama shaves his entire head, but the layman merely shaves a part of it and wears a queue, though this is short and neglected. A woman's head-dress is truly wonderful and cumbersome. The hair is done up into two braids round the sides of the countenance by means of ornaments which trail down as far as the waist; then come more decorations from the earlobes downwards, and finally chains of coloured beads from the temples downwards (see illustration on page 363).



MONGOL UNMARRIED GIRL.

The unmarried Mongol merely wears a queue, in striking contrast to the elaborate coiffure of her married sister. Her long sleeves with upturned ends do duty for a muff.

The ornaments are of silver and coral, so that even on the head of one of the poorer classes the jewels would represent something like £30 or £40! All the savings of the family are set aside to provide a wife with the orthodox finery, and a girl is not a woman until her hair is dressed *à la mode*.

The Mongols are fervently religious. In every *yurt*, or hut, there is an altar consecrated to the worship of one or more of the Lamaistic deities; streamers ("prayer-flags") suspended from poles of the palisade surrounding the huts convey their petitions to Buddha; and almost every other man, at least one son in a family, is a Lama priest. The "prayer-wheel" and the "prayer-



By the courtesy of]

[G. C. Binsted

WINTER ATTIRE

This photograph of a Mongol married woman at Urga shows very clearly the curious head-dress and long sleeves

appropriating the possessions of the spiritual lord of the district; whereas a Lama who had been bitten by a dog actually attempted to heal the wound by stopping it with fur from the animal's hide, apparently relying upon the charm of "a hair from the dog that bit him."

Marriages are arranged by the parents, and betrothals take place early in childhood. The dowry of the girl is reckoned in live stock, that of a well-to-do farmer's daughter being actually nine hundred sheep, one hundred and fifty oxen, three hundred horses and one hundred camels. On the wedding day the bridegroom goes to his father-in-law's house to offer sacrifices and render respects, and remains there for the night. The next morning he escorts his bride, veiled, to his *yurt*, in front of which his parents and guests are ready to felicitate him and his wife with wine and boiled mutton. In his hut a Lama chants incantations and then sprinkles holy water upon them.

board" are everywhere in evidence. The former is of two kinds: the first is found within enclosures or about the temple doorway, being an upright frame five or six feet high, with a rotating cylindrical drum in the middle which revolves as the spokes are pushed, the drum being inscribed with prayers; the second is carried in the hand, being a cylindrical drum bearing sacred inscriptions stuck on a handle, with a knob at the top to secure it in its place, and measures altogether twelve to eighteen inches long. The latter is simply a piece of board on which the suppliant prostrates himself, his face touching the ground. As he turns the wheel or falls flat on the board, or ground for want of a board, he ejaculates solemnly: "Om ma-ni pad-mé Hūm"—*i.e.*, Glory to Padma-Pani (the Lotus-bearer).

Superstition is peculiarly rife, since Lamaism is nothing better than a debased form of Buddhism, which was introduced from Tibet in the beginning of the seventeenth century. A Mongol thinks his disease can be cured by prayers said for him by the Lamas in consideration of his presenting valuable gifts to their monastery, or that it will disappear after a pilgrimage of a few hundred miles to some sacred spot. If he ails at all he says it is the fault of the stars and constellations, or because, when a boy, he had cut fuel on the hill-side, which means unlawfully



By the courtesy of]

[G. C. Binsted

EXPOSED CORPSE URGU

Few Mongols are buried, but mere casting to the dogs and kites is not considered disgraceful. Note the squatting position of the corpse

Next the bridal pair go over to the groom's parents' hut and tender offering at the family fireplace by throwing in butter. The bride asks for and receives the benediction of the Lama, and finally pays obeisances to her husband's parents, after which ensue rejoicings and festivities.

When a child is born a Lama is requisitioned to recite prayers, and at the close of the ceremony the latter sprinkles holy water upon the mother.

When a person dies the date of his interment is decided by a Lama, according to the date of the deceased's birth.

He is wrapped up in an old coat and carried to a distance away from the city or village, and there exposed on the ground (sometimes deposited in an open box) to the mercies of the elements and dogs, with nought but a "prayer-flag" to protect him. If the canines, as they invariably do, make quick work of the meal, it is construed as a good omen (see illustration on page 365). The richer classes, however, adopt the less revolting method of cremating their dead.

The Mongols are hospitable, but beware that you do not contract any illness in their homes. They salute each other in a becoming way: one man puts out his arms and then the other does likewise, but places them beneath those of his companion. Before you enter a tent you should tie up your horse some distance in front of it, and leave your sticks and whip outside, because they say:—

"Sticks and whips are good



By the courtesy of

BURNING SINS, URGU.

[G. C. Binsted]

Burning the sins of the outgoing year, performed with great ceremony by all the Lamas outside every temple and monastery in Urgu in the last week of the Buddhist (Chinese old style) year

for ferocious dogs; if you bring them in, you would be treating us like dogs also." Everybody squats on the floor, so you do likewise, but on the left about half-way between the entrance and the back of the tent, unless you are requested to move "higher"—*i.e.*, more to the back. You may or may not take off your hat; if you do, leave it between you and the back of the tent, or on a chest, but never in the direction of the door. If you cannot sit cross-legged, stretch your legs towards the door. You pass round your snuff-box to the host and inmates, and then they offer you theirs. And drink in real earnest, because it is not mere formality, the tea handed to you, and you can have any number of "helpings."



Photo by

J. W. Davidson, F.R.G.S.

ATAYAL WOMEN, FORMOSA

Tattooing is largely practised by both sexes in the northern half of the savage territory as being ornamental and, in some tribes, as a mark of maturity or a sign of rank. The forehead and chin are tattooed with short heavy vertical lines, and the women, on attaining maturity, add a complex pattern in pale blue, leading from the mouth in an upward curve to the ears and measuring nearly an inch in width.

CHAPTER XII

FORMOSA. *By* JAMES W. DAVIDSON, F.R.G.S.

THERE are in Formosa eight tribes differing somewhat in their customs; they occupy over one-half of the island, and are remarkable for their success in maintaining their independence against the Japanese, who have been persistent in their efforts to subjugate them. This is almost entirely due to the dense jungle which gives almost perfect protection to a people who, through constant practice, can climb the cliffs, crawl through the almost impenetrable underbrush, and dodge from rock to rock almost with the skill of a monkey.

The Formosan savages are of short stature, yellow brown in colour, possess straight, black hair, and bear strong resemblance in many respects to the Malaysians. Their villages consist of perhaps only half a dozen frail structures which are of little value and easily rebuilt. There are no powerful tribal chiefs, and the head-hunters live their lives quite independent of their neighbours.

The Atayals are, of all the savages in the island, the most active and aggressive in head-hunting, and consider it justifiable, in fact obligatory, in the following cases :

To be assured of a year of abundance the heads of freshly-killed human beings must be offered up to their ancestors.

To qualify for entrance into the councils as a recognized adult.

To gain a wife or obtain rank and influence.

To gain for the individual and his family, and even for the tribe, freedom from pestilence.

To be considered victor in a dispute or to recover one's standing after having committed some offence against one's fellows. Thus, when two savages quarrel and cannot arrive at a settlement, both parties disappear; and the first to return with a head obtains a settlement of the dispute in his favour.

Taking the above into consideration, it would appear that head-hunting enters into



Photo by

[J. W. Davidson, F.R.G.S.]

A HEAD-HUNTER

Whenever a head-hunter obtains a trophy, he has a mark tattooed on his chest. But on leaving his own territory the hunter covers up the marks with a piece of cloth, as shown in this illustration, as he does not like the Japanese to see how many men he has killed.

the religion of the Atayals. Furthermore, according to the moral standard of the people, it is positively obligatory on every male adult, unless such individual is prepared to incur the hatred and probably the hostility of his comrades. Head-hunting is a dangerous occupation, and the Atayal frequently meets his death. The event of a brave returning unharmed and bearing the much-prized head of his victim is an occasion for a great rejoicing, during which dancing and drinking wine are freely indulged in.

Every village possesses a small, narrow platform supported on wooden or bamboo poles some three or four feet high. It is out in the open air, and on it are placed the heads obtained by the elevated on piles some twenty feet above the ground. A newly married couple occupy this habitation five nights following the marriage.

With many of the tribes a special building is provided where the unmarried males reside until they are entitled to marry. These buildings are intentionally built to provide little comfort. cold and rain-laden winds find easy access, and the young men thus become hardened and inured to the rough life of warriors. They are not permitted to enter a house where women live, nor even allowed to possess any article which once belonged to or was intended for a woman.

With the Tsalsen group the consent of the parents on both sides must be obtained, and the preliminary arrangements must be confided to a middleman. After these arrangements are concluded, a month must elapse in order to give either party a chance to change his or her mind;

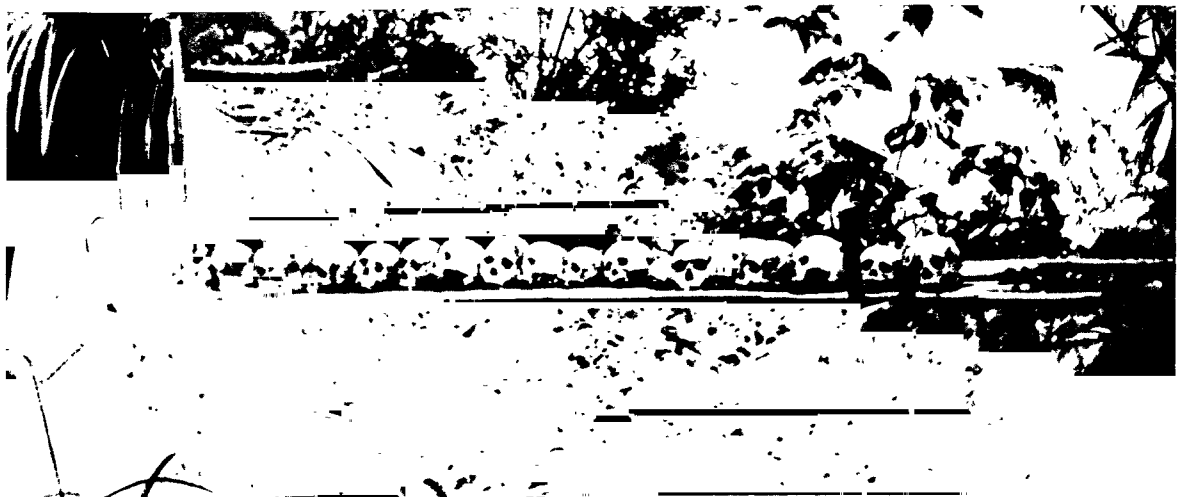


*By permission of J. W. Davidson
P. R. G. S.*

A head exposed in the forest before being added to the village collection. An ornament made of shells is shown hanging over it.

braves of the village (see illustration on this page). This repository is under the charge of the village chief, and the heads are never removed. Some villages possess several hundred heads, and even the smallest habitation as a rule owns at least ten.

The sexes appear to join in marriage on terms of equality. There is but one restriction—the man must have been duly recognized by the tribe as an adult. This means that the applicant must have attended the grand meeting of the braves, which with the Atayals is limited to those who have killed an outsider and brought forward the head of the victim. The east Atayals possess in their most populous district a hut



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AN ATAYAL COLLECTION OF HEADS

J. W. Davidson, P. R. G. S.

The savages place a freshly decapitated head on a post in the jungle, sometimes putting grain in the mouth to attract the birds. When the flesh is cleaned off, the skull is removed to the repository which each family possesses.

then on the appointed day the suitor visits the house of his intended and a simple ceremony sanctions the right of the couple to live together. The woman remains with her mother until a child is born; then she removes to the home of her husband, and the marriage is considered complete. Should she be without issue, however, her suitor ceases to call and all familiarity between the couple comes to an end. Both parties are in such a case free to seek a mate elsewhere.

The ceremony with some of the tribes includes a pretence of capture.

Accompanied by his friends, the bridegroom goes to the bride's house, and, in the face of pretended opposition, seizes and carries her off to his home. A few days later a feast is given to all the relatives and friends of the couple and the ceremony is considered complete. In some cases a sham fight occurs between the relatives of the bride and bridegroom, and the drawing of blood is considered of good omen.

In the case of the Paiwan group the young brave goes to the house of his beloved with fuel and water, which he places before the door. If the damsel puts them to use, this act signifies her acceptance. The young husband then takes up his residence among the wife's family until he is able to supply a home of his own. Among the Puyuma tribe the husband remains permanently with his wife's people, and his own family renounce all further claim to him. As a son he partakes of what the house offers, but possesses no authority over the family, nor is the house or property his, until the death of his wife's parents, when he becomes a partner with his wife in the possession of the property. With the Ami savages the young man offers to his intended a ceremonial gift consisting of fuel from the *Melia japonica* tree. He sends four bundles on the first day, and one bundle each day thereafter, until the number reaches twenty. With becoming modesty the object of his attentions is expected to pay no attention to the gifts for the first few days, but if she wishes to accept



[Photoby]

J. W. Davidson, F.R.G.S.

A STORE-HOUSE.

The Tsalisens store skulls under flat stones which form small sections, which are added to as heads are obtained. The Tsou use small house-shaped structures provided with shelves.

his attentions she must accept the fuel before completion of the last day. It is customary for boys of ten years old to commence planting these trees, and on attaining a growth of five or six feet they are considered of suitable size for a betrothal gift.

The Formosan savages are great believers in spells and charms. Disease is almost universally attributed to the anger of the evil spirits. Nearly every Atayal village contains some old woman who is expected to possess the power to drive them out. Squatting down near the sick person, she holds between her knees a bamboo tube which is so placed as to project a few inches in front of her. On the end of this she balances a sacred charm, consisting of a small, pierced stone. She waves her hand above it, imploring the spirits to withdraw their evil spell. If the stone falls she considers her efforts as unavailing; but if the stone remains balanced for a moment or so this is believed to be a favourable answer and indicates that the patient should recover.

With the north Amis pains are attributed to an offending substance in the flesh. A sorcerer is engaged, who sucks vigorously at the flesh of the painful part and then suddenly produces various articles from his mouth which he pretends were obtained from the body of the patient. The removal



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[J. W. Johnston, F.R.G.S.]

AMII SAVAGES IN HOLIDAY DRESS

The Formosan savages vary considerably in the extent and kind of their wearing apparel. During the summer the men of some of the Southern tribes go absolutely naked, and the women wear a sarong-like garment, which they weave on their own looms. The most common head-dress for men is a tight-fitting cap of deerskin or bamboo.



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[J. W. Davidson, F.R.G.S.

A CHIEF'S SON, TAINAN TRIBE

The coat is of leopard-skin, the shirt is woven by the savages, the head-dress is decorated with a crown of leopard's teeth. Shell ornaments are used on the band over the shoulder.

Every family takes cakes made from the rice and millet they have harvested into the jungle during the darkness of night and suspends them, wrapped in leaves, from the branches of the trees. The spirits of their ancestors are expected to partake of these offerings. The day following, the inhabitants of each village meet together, and mirth and gaiety prevail. At such events the young women frequently present dances not unlike the Hawaiian Hula-Hula. Music is provided by jew's-harps made of bamboo.

A tree near the entrance to a village, usually selected on account of its large size, receives special homage from the various tribes of the Tsou group. It is thought that the spirits of their ancestors live in these trees. Before sowing and after harvest the savages assemble under the tree to sprinkle wine on the ground and engage in ancestral worship.

A variety of the orchid, which the savages grow at the foot of the tree and near the bachelors' dormitory, is considered sacred. It is a serious offence to cut down or injure this plant in any way.

With the Tsalsen group the religious rites known as "Parisin" are in full force. The ceremony consists in arranging certain articles, such as dishes, food, and drink, in a certain form, mumbling

of these, it is believed, will make recovery possible.

With the west Atayals, when a man dies new clothes are placed on the corpse, and it is further wrapped in deerskin, or in the absence of this, a large cloth. The grave is dug under the sleeping-room of the home last occupied by the deceased, and the body is buried there. Mourning is continued by the family for from ten to thirty days, when the house is deserted for ever, it becoming in reality a tomb for the dead.

With the Tsou savages the grave is dug near the entrance of the house, and, if same can be obtained, a stone of sufficient size to protect the body is placed above it. On this earth is packed solidly, and when the surface is reached it is smoothed over so as to resemble the ground above it. There is nothing left to indicate the burial, and the plot of ground is put to ordinary uses.

After the rice and millet has been harvested, and after seeding, it is the custom with most of the Formosan savages to select a day during the period of the full moon to worship their ancestors. The first is to express gratitude to their ancestors for a bountiful harvest; the second, to beseech a continuance of favour.

over them certain incantations which it is believed will bring down the spirits of their ancestors, who remain present during the ceremony.

The Paiwan group believe that the spirits of their ancestors are enshrined in swords handed down to them by their parents. Once in five years, on a sacred day, they join in contests which consist of endeavouring to catch on the point of a bamboo lance a bundle of wood-bark shaped to resemble a human head. The one who succeeds in impaling it is considered the victor. Originally a human head was used, and this, at the conclusion of the game, was offered up to the spirits.

With the Puyumas on the annual festival day a monkey is captured and tied upon a tree in front of the boys' dormitory. It is there killed with arrows. The chief then throws wine three times upwards and three times to the ground. According to Puyuma traditions a human being was thus sacrificed each year. They explain with regret that in their present weakened condition the tribe are obliged to substitute a monkey.

The Puyumas account for their origin as follows :—

In very ancient days there existed a large stone at the foot of Mount Aravanai (southern extremity of Pinan plain). On an eventful day, this stone burst and gave birth to a man and a woman called Unai and Tanval respectively. The two marched northward as far as Chipun River, where they settled: of the union were born three boys and three girls, whose descendants became the ancestors of the different tribes of the present Puyuma group. There were then eight suns in heaven, and the heat from them was so excessively strong that people suffered greatly from it. The first son of Unai, called Saieaheo, made a ladder of grass, ascended to heaven, and battling with the suns destroyed six of them, leaving two—the present sun and moon.

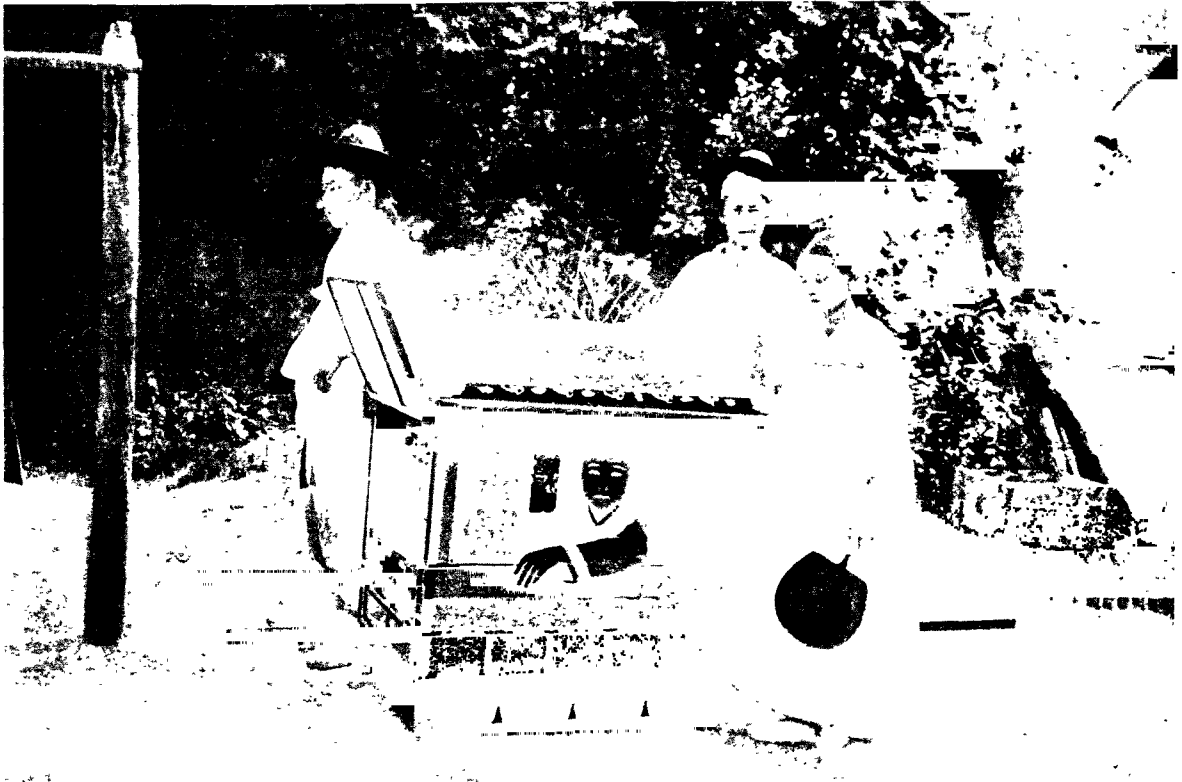


Photo by

August Hamilton.

A KOREAN LADY

Women of the upper class on the rare occasions when they appear in the streets are usually carried by bearers in a screened chair which resembles the larger sedan-chair of China. One or more slave-women invariably accompany their mistress.

CHAPTER XIII

KOREA. *By* ANGUS HAMILTON

KOREA is a land of exceptional beauty, and the names given to the mountains and rivers of the country by the inhabitants themselves reflect at once their simplicity and superstition.

In popular belief, mountains in Korea are usually associated with dragons. Every village offers

sacrifices to the mountain-spirits. Shrines are erected by the wayside and in the mountain passes, that travellers may tender their offerings to the spirits and secure their goodwill. The Koreans believe also that the mountains in some way exert a benign and protecting influence, and give them names such as Peak of Continuous Virtue, Peak of the Thousand Buddhas, Lasting Peace, Sword Mountain, Heaven Reaching Peak, and Cloud Toucher. The capital of Korea possesses its guardian-mountain. Every town relies upon some preserving power to maintain its existence. Graves, too, must have their custodian peaks, or the family will not prosper, and the impression prevails that people are born in accordance with the conformation of the hills upon which the tombs of their ancestors are situated.

Like mountain ranges, lakes and pools, rivers and streams are the abodes of presiding shades, benevolent or per-



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KOREAN COSTUME

The customary head-gear shown in the illustration is discarded in mourning for a hat that is four feet in circumference. It partially conceals the face, which is further hidden by a piece of coarse lawn

pernicious. In lakes there are dragons and lesser monsters. In mountain pools, however, no wrath exists unless someone is drowned in the waters of the pool. When this fatality occurs, the figure of the dead haunts the pool until released by the ghost of the next person to meet with this misfortune. All these apparitions may be propitiated with sacrifices and prayers.

Despite the introduction of certain reforms, there is still much of the old world about Seoul; many relics of the Hermit Kingdom. Women are still most carefully secluded. The custom which allows those of the upper classes to take outdoor exercise only at night is observed, though men are no longer excluded from the streets at such hours. The spectacle of these white spectres of the night flitting from point to point, their footsteps lighted by the rays of the lantern which



[U. J. Shepstone.

A KOREAN WEDDING

Marriages in Korea usually take place at the age of twelve to fifteen years, and are invariably matters of arrangement. There is little or nothing in the way of a ceremony. In this illustration the youthful bride and bridegroom are seen sitting on a raised dais. The bridegroom is dressed in white and has his hair twisted into a topknot. Unmarried men wear a queue,



[Photo by]

[H. J. Shepstone.]

WEDDING CAKES

The feast, consisting mainly of cakes and sweetmeats, is the principal feature of a Korean wedding. It is prepared by the parents of the bride and all relatives and friends are invited

their girl-slaves carry before them, is as remarkable as the appearance of Seoul by daylight, with its moving masses all garmented in white.

The costume of the women is, in some respects, peculiar to the capital. The upper garment consists of an apology for a zouave jacket in white or cream material, which may be of silk lawn, lawn or calico. A few inches below this begins a white petticoat, baggy as a sail, touching the ground upon all sides, and attached to a broad band. Between the two there is nothing except the bare skin, the breasts being fully exposed. At all times they wear the chang-ot, a thin, green silk cloak, almost peculiar to the capital and used by the women to veil their faces in passing through the public streets. Upon the sight of man, they clutch it beneath the eyes. The neck of the garment is pulled over the head of the wearer, and the long, wide sleeves fall from her ears. When employed correctly only one eye, a suggestion of the cheek and a glimpse of the temple and forehead are revealed.

The social barriers which divide everywhere the three classes are well defined. The yang-ban, or noble, is, of course, the ruling class. The upper-class woman lives rather like a woman in a zenana; from the age of twelve she is visible only to the people of her household and to her immediate relatives. She is married young, and thenceforth her acquaintances among men are restricted solely to within the fifth degree of cousin-ship. She may visit her friends, being usually carried by four bearers in a screened chair (see illustration on page 373). She seldom walks, but should she do so, her face is invariably veiled in the folds of a chang-ot. Few restrictions are imposed upon the women of the middle class as to their appearance in the streets, nor are they so closely secluded in the house as their aristocratic sisters; their faces are, however, veiled. The chang-ot is by no means so complete a medium of concealment as the veil of Turkey. Moreover,

it is often cast aside in old age. The dancing-girls, slaves, nuns, and all included in the lowest class, are forbidden to wear the chang-ot. Women doctors, too, dispense with it, though only women of the highest birth are allowed to practise medicine.

In a general way, the chief occupation of the Korean woman is motherhood. Much scandal arises if a girl attains her twentieth year without having married. Under the Korean law, no wife can obtain a legal dissolution of her marriage. The privilege of divorce rests with the man; among the upper classes it is uncommon. The wife, however, may leave her husband and accept the protection of some relative, when, unless the husband can disprove her charges, he has no redress. Should the wife fail to establish her case against her husband, the cost of the marriage ceremony, a large sum usually, is refunded by her relatives. A man may divorce his wife—retaining the custody of the children in every case—upon statutory grounds, and upon the following additional counts: indolence, neglect of the prescribed sacrifices, theft, and shrewishness. There is no appeal against the charges of the husband for women of the upper classes, domestic disturbances being considered entirely reprehensible. Much greater latitude prevails among the lower orders, irregular unions of a most benign elasticity being preferred. Concubinage is a recognized institution, and one in which the lower, as well as the higher, classes indulge. In respect of marriage, however, the wife is expected to supplement the fortune of her husband and to contribute to the finances of the household.

It is impossible, none the less, not to admire the activity and energy of the Korean woman. Despite the contempt with which she is treated, she is the great economic factor in the household and in the life of the nation. Force of circumstance has made her the beast of burden. She works that her superior lord and master may dwell in idleness, comparative luxury, and peace. In spite of the depressing and baneful effects of this absurd dogma of inferiority, and in contradiction of centuries of theory and philosophy, her diligent integrity is more evident in the national life than her husband's industry. She is exceptionally active, vigorous in character, resourceful in emergency, superstitious, persevering, indomitable, courageous and devoted. Among the middle and lower classes she is the tailor and the laundress of the nation. She does the



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A KOREAN NOBLE RIDING

It is derogatory for the yang-ban or noble to walk when paying a call. He is carried on a one-wheeled chair or he rides preceded by his umbrella-carrier and grooms, who lead the horse. The rider sits on a high saddle with his knees perched up, and does not move out of a walk.

work of a man in the household and of a beast in the fields ; she cooks and sews ; she washes and irons ; she organizes and carries on a business, or tills and cultivates a farm. In the face of every adversity, and in those times of trial and distress in which her liege and lazy lord utterly and hopelessly collapses, it is she who holds the wretched, ramshackle home together.

The forms of religion which prevail in Korea to-day are Buddhism, Confucianism, and Shamanism. Statements of ancient Chinese and Japanese writers, and the early Jesuit missionaries, tend to prove that the worship of spirits and demons has been the basis of national belief since the

earliest times. The god of the hill is even now the most popular deity. Worship of the spirits of heaven and earth, of the invisible powers of the air, of nature, of the morning star, of the guardian genii of the hills and rivers and of the soil and grain, has been so long practised that, in spite of the influences of Confucianism and the many centuries in which Buddhism has existed in the land, the actual worship of the great mass of the people has undergone little material alteration. However widespread this leaning of the lower classes towards demonolatry may be, the philosophy of Confucius has been from the fifteenth century the official and fashionable cult in Korea. Confucianism now over-spreads the whole peninsula. From the fourth to the fourteenth century, when the religion of the Enlightened One prevailed, it was studied and practised only



YANG-LANS IN COURT DRESS

Their costume may comprise a succession of the finest coats of cream or white silk lawn, with an outer garment of blue silk flawn. A mauve silk cord encircles the body below the arms.

by the learned classes. Buddhism predominated throughout the southern half of the peninsula and only partially leavened the northern division of the empire, where it was unable to combat the teachings of Confucius. Throughout its development, however, Buddhism has exercised a potent influence in Korean affairs, which continued until the close of the last dynasty. During its pristine supremacy it became the strongest and most formidable factor in the education of the country. Great respect is still shown to the tenets of Buddhism in Korea, and new monasteries and temples are in process of construction. All things considered, Buddhism has left such a mark upon the history of the little kingdom that, although the purely ethical character of the teachings of Confucius be acknowledged, Korea must be classed among the Buddhist countries of the earth.



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De la

TATTOOING JAPAN

Tattooing is a mark of low breeding and vulgarity in Japan. Only coolies, who are under necessities stripping the body, ever have their bodies tattooed, and it is to be noted that the form of tattooing generally takes the shape of a vest. Japanese tattooists are said to be the most skillful in the world.



By permission of]

[Yei Ozaki.

THE JAPANESE BOW.

The Japanese do not shake hands or kiss. Their salutations take the form of several polite bows. It is left nowadays to the women of Japan to keep up the elaborate code of etiquette and the politest form of language.

CHAPTER XIV

JAPAN. *By YEI OZAKI*

INTRODUCTORY

THAT the Japanese nation is composed of even more races than the English is proved not only by the large numbers of Korean, Manchurian, Chinese and Ainu words in the Japanese language, but also by the several distinct types to be found among the Japanese. Of these, the two known as the patrician and the plebeian are the most conspicuous. The delicate oval face of the aristocrat or Mongoloid, with its aquiline nose, oblique eyes, high-arched eyebrows, bud-like mouth, cream-coloured skin and slender frame has been the favourite theme of artists for a thousand years, and is still the ideal of beauty to-day. The Japanese plebeian has the Malayan cast of countenance, high cheek-bones, large prognathic mouth, full, straight eyes, a skin almost as dark as bronze and a robust, heavily-boned physique. The flat-faced, heavy-jawed, hirsute Ainu type, with luxuriant hair and long beards, is also frequently met with among the Japanese. Such are the diverse elements which go to comprise the race of the present time.

Life in Japan is full of Oriental colour and artistic beauty. Though Western dress has been adopted by the official class and men in public life generally, yet the picturesque kimono is still worn by the women and by the vast majority of the Japanese, and the Court dignitary, the army or navy officer, the banker or the M.P. will all invariably change into the more comfortable silken kimono on their return home after office hours. Foreign dress, though more practical and economical for work, is not suited to the Japanese mode of sitting or squatting on mats. Japanese custom

is very exacting with regard to dress, and when properly worn the Japanese kimono is a dignified costume. The year is divided into three periods for changes of garments. Each season has its particular garb, and each occasion has its etiquette of dress. The cut of the kimono is the same whether for men or women, and children's clothes are reproductions in miniature of those of their parents. It is always made in one from the neck to the feet, with long, square sleeves, and fashion never changes the shape. In summer an unlined cotton or linen dress is worn called the *yukata*. This is of the simplest description, generally striped or patterned, white or dark blue, and is kept for home use. When visiting, a silk gown takes the place of the *yukata*, with a white linen or gauze under-robe. The kimono is kept in place by the *obi*, or girdle, swathed twice round the body. In the case of men this is a narrow band of corded silk or brocade on formal occasions, and a piece of white or black crêpe or silk in the house. The first is tied in a knot, the second in a loose bow with hanging ends. The *haori*, or overcoat, is worn over all. It is of the same cut as the kimono but reaches as far as the knees only, and is tied half-way down the front by a white silk cord. In winter the *wata-ire*, a wadded kimono, is worn. This is padded with cotton wool and floss silk between the lining and the surface material. Several of these are worn one over the other, for the Japanese houses, with their paper screens and only charcoal braziers as a means of heating the rooms, are cold; the *uwase*, or lined robe without wadding, being used for the spring and autumn. To complete the male dress *de rigueur* the *hakama*, or divided skirt of rich, heavy silk, is worn. The footgear for both sexes is the *tabi*, a white ankle-sock cleft for the big toe, which holds the thong of the wooden clog.

The dress of the Japanese woman is universally acknowledged to be graceful and picturesque, though unsuited for work or exercise. No staring colours or glittering ornaments are ever



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Y. J. G. 1908.

BOYS' FENCING

Little boys are taught fencing from earliest childhood, not only for muscular development, but also as a mental training. Japanese fencing is said to be altogether of the broadsword type.



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THE O. W.

JAPANESE DRESS

The *obi*, or sash, is the most important part of a woman's dress. The kneeling geisha is putting the last touch to her companion's toilet, tying the last clasp which holds the ends of the bow in place at the back.

tolerated in any but the very young. Every age has its appropriate garment, and every age wears it frankly.

The ceremonial robe has the family crest stamped in white in the middle of the back and sleeves and on each side of the bust.

The *obi*, or sash, is the most expensive part of a lady's dress, and is made of magnificent gold brocade for formal occasions, satin, figured crêpe and corded silk being used for every day (see illustration on page 382). It is about thirteen feet long and fourteen inches wide, being folded in half lengthwise to go round the waist, the ends tied tightly in a flat bow behind. This is made to stand out with a pad tied by a crêpe scarf in front, while a silk cord or brocade band ties down



[Photo by]

A GEISHA DANCE

—The Geisha—

These geishas formed part of a procession representing an old feudal noble, or Daimio, travelling with his squire, or Samurai, retainers, servants and a troupe of geishas. The latter are here shown in one of their dances.

the ends at the back and fastens in front with a gold or jewelled clasp. The young girl's *obi* before marriage is tied with the ends standing up as high as the shoulders, erect like an "arrow" in the quiver, from which the fashion takes its name.

Except in the case of children, the dress of the lower classes is dingy, the every-day kimono being made of smoke-blue and white striped cotton. Labourers, carpenters, jinricksha pullers, etc., wear dark blue cotton trousers, which fit tightly to the limbs, and a cotton coat called a *haori*, which reaches half-way to the knees. This is patterned with big white or red characters, which describe the guild or stand to which each man belongs. In the case of a private jinricksha puller the house-crest of his master is embroidered in the middle of the back.

There is a great deal of tattooing seen in Japan among the lower classes, though the practice has been forbidden by the Government. The arduous work of such coolies as grooms, who run with the horses, and palanquin-bearers, necessitates the stripping of the body in the presence of

superiors, and tattooing was adopted instead of clothes to hide or adorn their nakedness. Devices of birds, dragons, flowers and female beauties are tattooed on the back, the breast, the thighs and the shoulders. (See illustration on page 379.)

The fashions for children are fascinatingly attractive. Scarlet, or "sun colour," is the baby's colour, and the largest patterns and gayest colours are the birthright of little children, especially the girls, who look like big butterflies or birds-of-paradise as they are carried on their nurses' backs or play together under the pine-trees in the bamboo-fenced gardens of the capital.



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[Yei. Ozaki.

THE PRESENTATION CEREMONY.

The presentation of children at the temple takes place at the age of one month, and after three, five and seven years. Parents and grandparents of all ranks may be seen bringing their children to be blessed by the priests. The occasion affords them a chance of displaying their best clothes.

if a boy, is carried on the thirty-first day, if a girl, on the thirty-third, to the shrine of the tutelary deity of the district and placed under the protection of that god. For this event the babe is clothed in long, ceremonial, crested robes, as elaborate as the parents or grandparents can afford—a pretty sight. The women-folk pray with simple faith that the little life may be guarded from all harm, all illness, and the priest benignly gives the child an amulet or charm in the shape of a small wooden tablet, which is thereafter worn in an embroidered or brocade bag tied round the child's waist.

CUSTOMS CONNECTED WITH BIRTH AND CHILDHOOD

SEEING what a cherished place children occupy in the Japanese household, it naturally follows that the birth of a child, whether male or female, is attended with great rejoicing. Relations and friends hasten to the house with gifts of felicitation as soon as the birth of a child is announced. Eggs, fruit of the season, cakes and a dried fish (the name of which is a rebus for the word "conqueror"), and welcome lengths of crêpe, silk, or cotton for the baby's clothes are presented. On account of the law of primogeniture and ancestor-worship, which teaches that a man's first duty is to raise up an heir to his ancestors to carry on the family name, the greatest importance is attached to the birth of sons.

The great day in a Japanese baby's life is the *Muja-mairi*, or "Temple Visit." The infant,



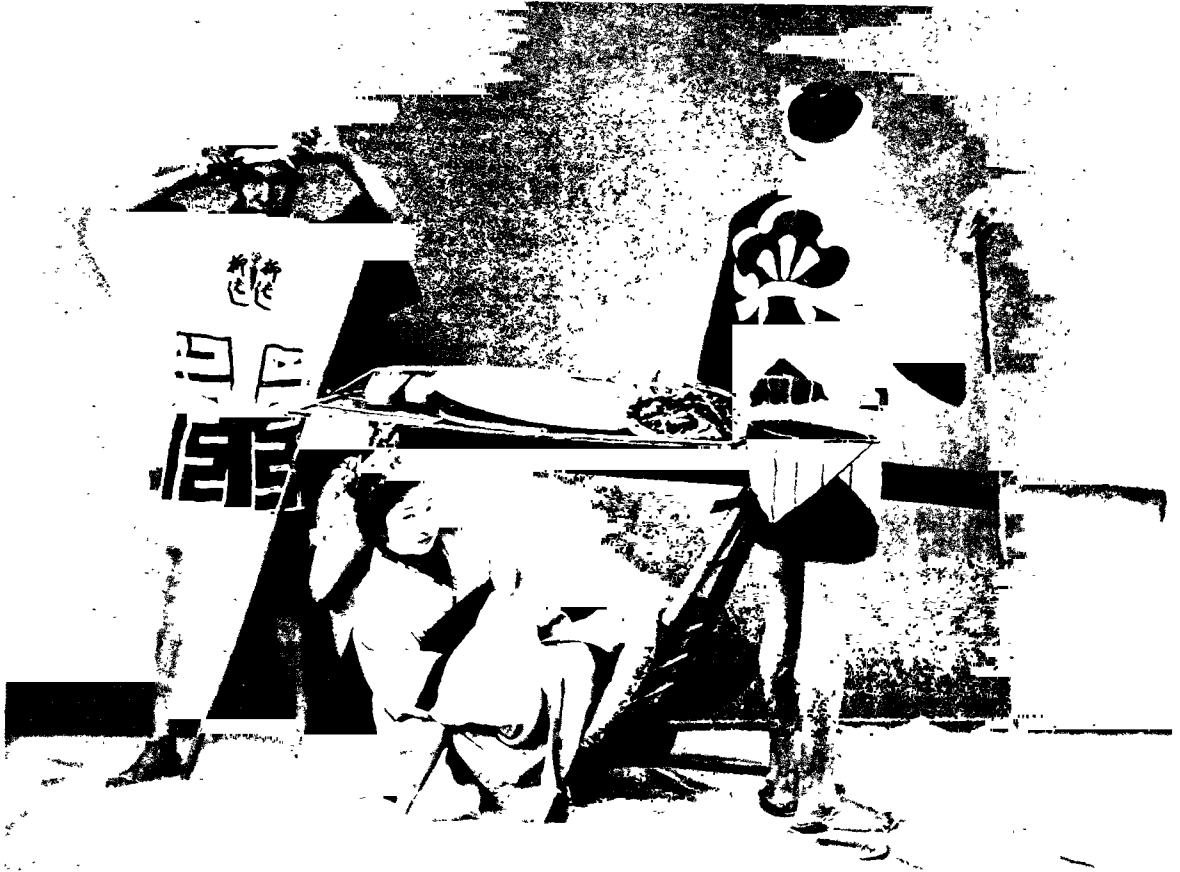
Painted by T. Seto

THE "GION" FESTIVAL, KYOTO

THIS Temple Festival, the greatest in Japan, is celebrated on the 17th and 18th of July, and consists of a magnificent procession of twenty-three *dashis* or floats. A famous halberd endowed with the virtue of healing is borne in the foremost float, on the shoulders of a man who stands, between two virgin companions; the most conspicuous feature in the procession, the chief float, is, seragliously attired.

On this happy day red beans are boiled with the rice, which is then placed in lacquer-lidded boxes (called *jubako*) specially made for these festive days. The box is then covered with an elaborately-embroidered square (*fukusa*) of crêpe or brocade, and sent round to all relations and friends who presented gifts at the child's birth. On the way back the baby is taken on its first visits to near relations and friends, who present it with various toys, a papier-mâché dog being the most conspicuous. This dog is supposed to give strength to the child and, placed at the head of its bed, to drive away demons.

The "first eating" ceremony takes place when the babe is one hundred and nine days old. For luck's sake a wait of a few days is always prescribed. Then the friends of the family are invited,



[By permission of]

[Y. O. O.]

MODE OF TRAVELLING IN THE INTERIOR

The *kago*, or palanquin, is carried on the shoulders of two bearers, who wear a dark blue livery, with patterns of white or red. Bearing the *kago* and its rider, they will walk from twenty to thirty miles a day.

and a miniature tray, specially bought for the child, is prepared, with rice and soup and fish, which must be whole and cooked with its head. The infant, of course, does not really partake of the food, his mouth is simply moistened with the soup and the soft rice, but the make-believe of his first meal is maintained, and the day ends in a merry social gathering.

There are many gala days in the life of the children of Japan. Next come the *Oniai*, when the little people of three, five and seven (English—two, four and six) are considered to enter new periods of existence and celebrate their "band-removing," "*hakama*-wearing," and "hair-preserving." The first refers to children of both sexes, and consists in removing the narrow ribbon-like bands sewn to their clothes which tie them to the body. Now is substituted the regular *obi*, like those worn by adults. The second concerns boys alone, who are made to wear *hakama* for the first

time, and the third is the custom of letting the hair grow long, which in infancy is shaved off clean with the idea of obtaining a vigorous aftergrowth. At the above ages children are taken to their patron shrines to show that they have advanced to these various stages of childhood. (See illustration on this page.)

There are two time honoured festivals connected with childhood and youth in Japan which

are kept by rich and poor alike. The first falls on the third day of the third month. This is the Festival of Dolls—*O Hina matsuri*—(see illustration on page 387). In the houses of the nobility it is celebrated on a grand scale. The dolls and their households are costly heirlooms, on which special artisans have lavished their skill from one generation to another. Several hundred to a thousand toys may be marshalled out for the show, and every detail of palace life, of wedding ceremonies, of a bride's outfit, and even of *daimio* processions is on view in this tangible fairyland of dolls. About five days later the dolls are packed away to wait for the daylight of the third month of the next year. For this fête rice-flour mixed with the leaves of the artemisia and thick, white, sweet *saké* are offered in every house.

From the old names for this feast it is evident that it came from China, and that it had a religious origin. From old Chinese poems we learn that men and women went through peculiar forms of exorcizing the evil influences to which each person is exposed on *Liomi*, the first day of the Serpent month—that is March. Later on, paper dolls were used as a kind of scapegoat for this rite. The priest-exorcist formally put the sins and evil influences of each person on the dolls, which were first rubbed over the body, and the *nade-mono* (rubbing things) were then thrown away, and the purged household celebrated its new lease of life by eating certain herbs and drinking special wine, both of which brought the endowment of happiness and long life to



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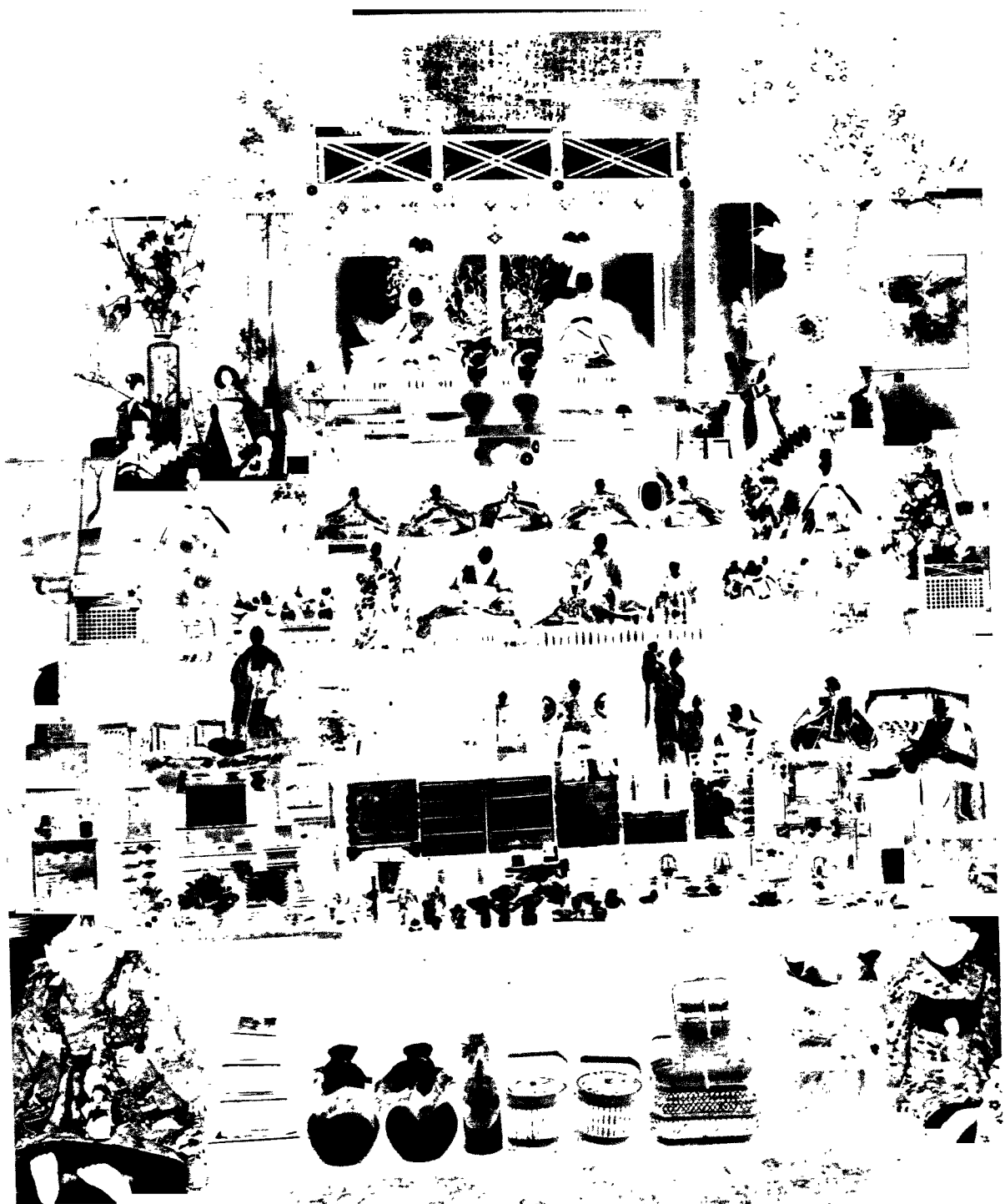
PRESENTATION

Y. U. U. U.

When a child is three years old it is presented to its guardian god for the second time. The attendant carries a bag for a sword and also for the talisman received from the priest

the consumers. In Japan it became customary to range the *nade-mono* on a shelf with offerings of wine and food, and out of this gradually emerged the elaborate Festival of Effigies, or Dolls.

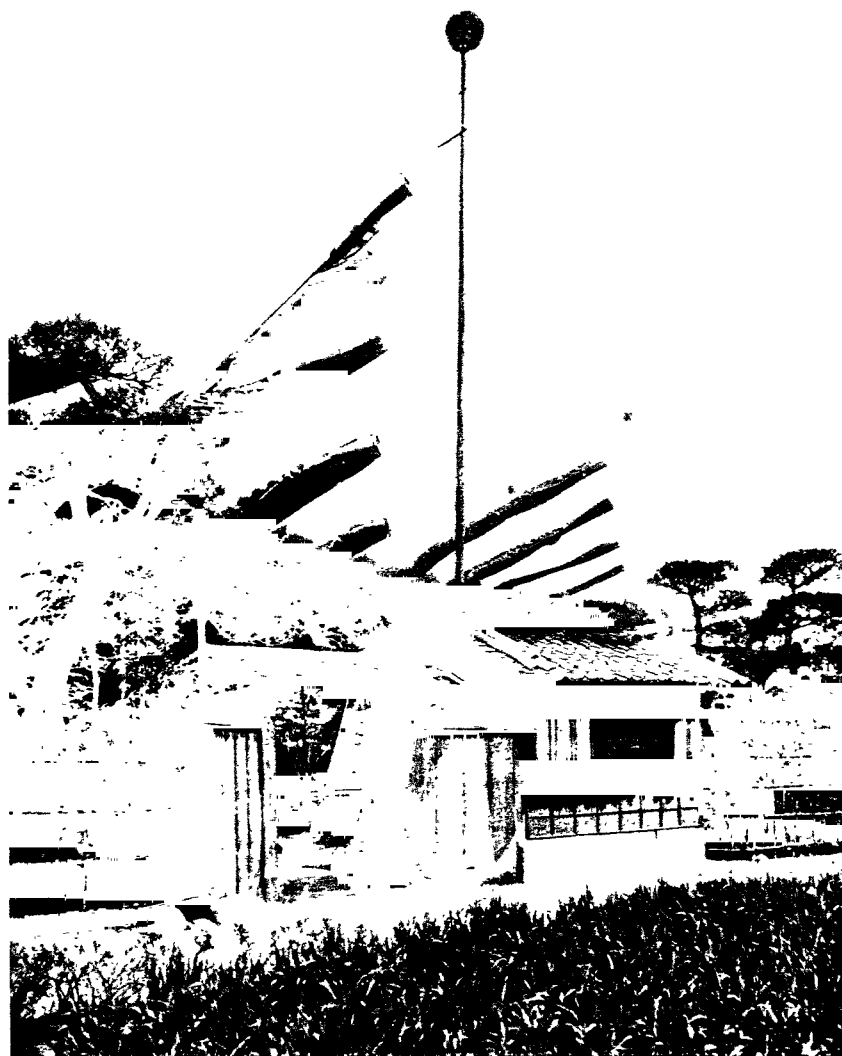
The Boys' Festival, *Tango-no-sekku*, is celebrated on the fifth day of the fifth month for



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THE DOLL FESTIVAL ON THE 3d OF MARCH

The toy effigies of the Emperor and Empress are set out in state on the top shelf, with offerings of sweet wine and cakes. Beneath them are marshalled the Ministers, Court Musicians, Ladies-in-Waiting and Palace Guards. On the lower shelves is arranged exquisite miniature furniture for the dolls' households. The festival is said to have a religious origin and to date back to the sixth century.



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[Yei Otsuki.

THE BOYS' FESTIVAL ON THE 5th OF MAY

Every house blessed with an infant son within the year flies huge gaily-painted paper carp, the symbols of perseverance and courage.

Japanese are lovers of numerical symmetry. At this season, in every house where a son has been born during the year large paper carp may be seen floating in the air over the grey and brown roofs of the houses (see illustration on this page). They are realistically painted in black and scarlet and yellow, and are attached by means of a ring fitted in the mouth to bamboo poles erected like flagstaves in the garden. They are made hollow, so that they rise and fall as the wind inflates or leaves them. Gilded balls and gay banners decorate the poles, so that the fête is a conspicuous one, with thousands of gay paper fish and flags flying and whirling in the wind over the cities.

Friends present these paper carp to the newly-arrived boy-baby, so that it often happens that a single house will proudly boast a dozen or more festival fish. In Japan the

carp is the symbol of energy, courage and indomitable resolution. It is known to work its way up a stream, and to perform the wonderful feat of leaping up waterfalls, being sometimes found entangled in the branches of shrubs and trees growing on the bank. So the father and mother hope that the little son will surmount all difficulties and rise in the world. It is also the *samurai* among fish, for when placed on the cutting-board under the knife it never moves, but resigns itself with quiet dignity to death, and the boy learns that the same stoicism is required of him. A series of symbolic banners is also set out, on one of which *Shoki* is painted. *Shoki* is so strong that even demons quail before him.

The fête is sometimes called "The Iris Festival," for May is the month of the iris, and the leaves of this plant are hung up overnight from the eaves of the house to catch the dew, and then steeped in the bath for the sake of its health-giving properties. In some parts of the country the lights in the houses and temples are still put out for a brief interval at the "hour of the hare" (seven-thirty p.m.), and the cakes of the day are served in bamboo leaves and the bean dumplings in oak leaves.

CUSTOMS CONNECTED WITH MARRIAGE

MARRIAGE in Japan, as in most countries, is considered the most important social event in the life of both men and women of all classes. Love, as a rule, does not enter into a Japanese marriage, which is considered a family not an individual arrangement, the higher in rank the contracting parties the more rigid the conventionalities and the more elaborate the ceremonies which attend it. Ancestor worship is the state religion, therefore it is the first duty of every Japanese to carry on the family name and to provide an heir to keep up the ancestral rites for the dead.

As soon, therefore, as the eldest son is of an age to marry, his father begins to look around for a bride among his friends' daughters. The offices of a go-between are secured, who suggests this or that girl. When a suitable match is found, the first duty of the go-betweens, who must always be a married couple and mutual friends, is to arrange a *mi-ai*, a "mutual seeing," between both parties, when the young people may have a good look at each other. The meeting takes place at either of the parents' houses, at a flower garden, a restaurant or a theatre. The middleman generally chooses a place with a name symbolic of long life, good fortune and happiness. The young people are accompanied by their respective parents and the go-betweens, who make the necessary introductions.

After the "mutual seeing" is over the parents notify the go-between as to its result. If the parties are satisfied, the negotiations go forward quickly. The middleman now makes the formal proposal for the girl's hand, and the exchange of presents takes place. This is called the *Yuino*, and is considered almost as binding as the marriage.



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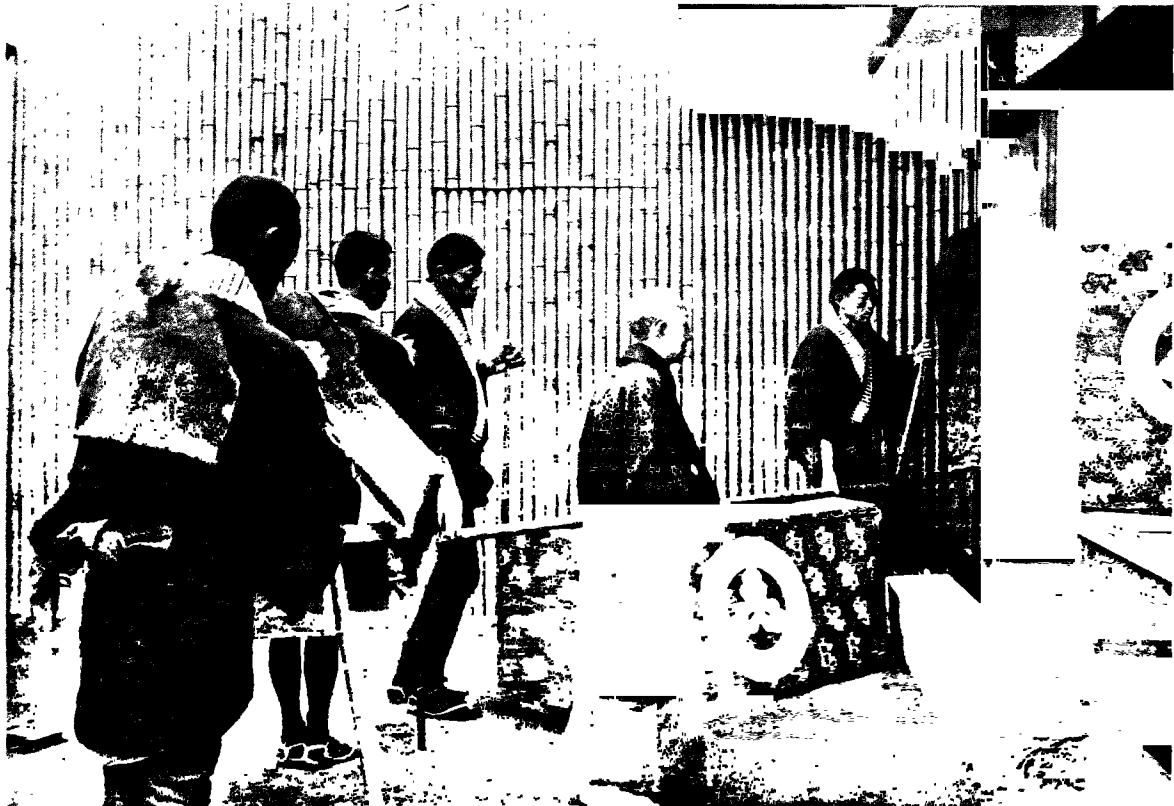
Photo. A.

THE SETSUBUN FESTIVAL

The *Setsubun* festival marks the beginning of Spring, about the 2nd of February. In old-fashioned houses, on the eve of that day, a man dressed in *nagabana* goes through the house crying "Devils out! Good fortune in!" and scattering dried peas North, South, East and West.

The bridegroom sends silk dresses, an *obi*, *saké*, dried fish, seaweed, a willow cask and flax thread, things of excellent omen. The bride also presents a gift to the bridegroom, and the rule is for the respective messengers to meet each other on the way. Practical people nowadays send the equivalent in money, from fifty to several hundred *yen*, with a carefully written list, and the amount for each article folded in thick white paper and tied up with scarlet and gold and silver string all neatly arranged on a simple white-wood stand. Before deciding on the wedding-day, a fortune teller is visited, and he chooses an auspicious day.

Three days before the wedding the bride's outfit is carried in procession to her future home (see illustration on this page). Besides the trousseau, it is customary for the bride to supply all that is necessary for furnishing the new home for herself and husband—the bedding (quilts of



[By permission of]

A WEDDING CUSTOM

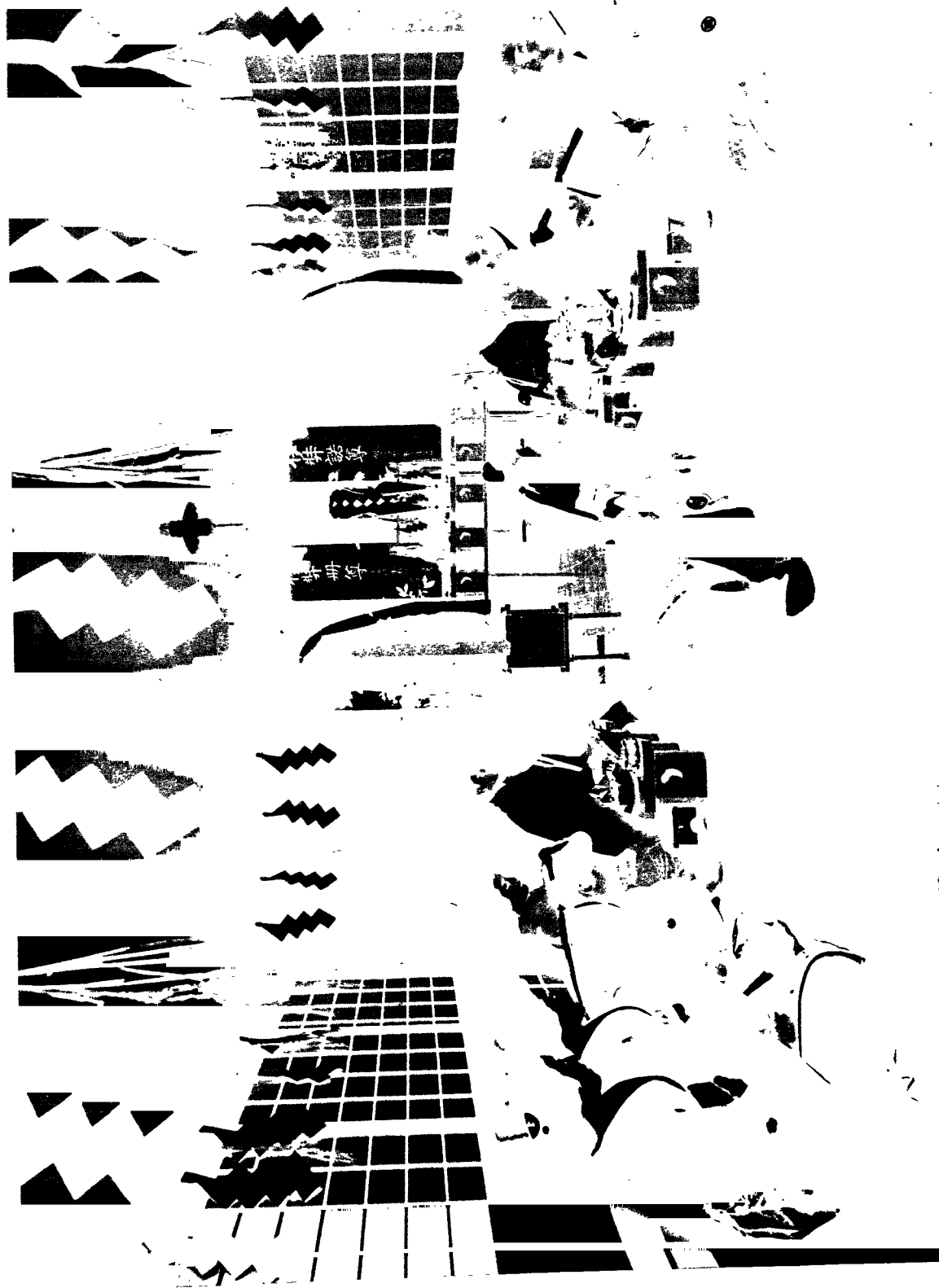
[Yei Usuki]

The bride's outfit is carried to her future home about three days before the wedding. The long boxes, chests of drawers, and huge trays are all covered with green figured wrappers, dyed specially for the occasion and stamped with the crest of the bride's family

cotton-wool covered with silk and crêpe), chests of drawers for holding her dresses, kitchen utensils, writing-tables, cabinets, braziers, lacquer trays, porcelain and toilet requisites.

When the wedding-day arrives, the hairdresser comes early, and the bride's jet-black hair is dressed in the elaborate maiden style, which she now wears for the last time. Exquisite ornaments and pins of amber, tortoise-shell and coral are used, and a small gold lacquer comb crowns the front erection. The wedding-dress is the beautiful ceremonial robe, with long sleeves nearly touching the ground. In old-fashioned houses the bride wears a wedding-hood to cover her blushes.

Before leaving her old home the bride takes formal leave of her parents. At this time it is customary for the father to hand her a short sword, a tacit injunction that she must not forget to use it in an emergency when her honour or disgrace is involved. (See illustration on page 393.)



In private shrine.

A MODERN SHINIO MARRIAGE SERVICE PERFORMED IN A HOUSE.

[The bride.]

In the alcove is erected an altar with offerings to the Japanese Creation and Creatrix. The room is hung with the sacred *shoji*, paper streamers to ward off evil and to purify all present. The bridegroom is in the act of receiving the consecrated wine poured into a tiny porcelain cup which he holds, near the improvised altar sit the two priests, robed in white.

Accompanied by her parents, the bride sets out for her future home, generally in the evening, either in jinrickshas or a carriage, according to the means of the family. The relatives and parents of the groom, all dressed in rustling silk, receive the bride at the porch. After some preliminaries, they are conducted to the room where the ceremony is to take place. The groom awaits the bride, who is led to her seat by the wife of the go-between. Besides the young couple about to be united, only their respective parents, the go-between and his wife and two female attendants are allowed in the room.

In the centre of the room is the *Shima dai*, a white, three-legged table, on which is a representation of the Elysian Strand, the land of Perennial Youth and Happiness (see illustration on page 393). Under the pine-trees stand the old couple *Takasago*, famous for conjugal fidelity, while



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WEDDING PRESENTS

[Yei Oaki]

Articles of auspicious omen are chosen, and great attention is bestowed on the way they are tied up with the ten-stranded red and white and gold strings. Sprigs of pine, bamboo and plum blossom, emblems of longevity, uprightness and fortune, are conspicuous in the decorations of these gifts.

at their feet play tortoises with long green tails, whose span of life is ten thousand years. Overhead cranes, also symbolic of long life and prosperity, hover above a nest of young in the pine-trees, in the shade of which grow bamboo and plum trees. In fact, the Elysian Strand represents the Japanese Utopia, while the happy old couple serve as models of what a husband and wife should grow to be.

The bride sits opposite the groom, and then the ceremony of drinking the *san-san-ku-do* ("three-three-nine times") cup of *saké* takes place silently, no promises, no vows being spoken. A small, square, white-wood table is placed between the couple; on this, again, are placed three cups, one above the other, the smallest at the top, all of red lacquer, on a tiny stand to match. Two young maids dressed in white kimono and scarlet *hakama* carry the cups alternately—first to the bride and then to the groom. While one attendant hands the cup, the other carries the wine, which is

poured out from two silver kettles, one ornamented with a male butterfly, the other with a female butterfly, both made of paper and daintily decorated. This constitutes the serious part of the ceremony; when it is over the newly-married couple are introduced to their numerous relations, who have assembled in another room, and a dinner celebrates the occasion. One of the courses of this repast must be clam soup. The shells of Japanese clams are symbolic of a happy and inseparable union, for an odd shell will never fit the hinges of any other shell; when separated from its mate it is for ever mateless. Crane is also served, though rarely, as it is a great luxury. During the feast the bride changes her dress several times, and one of the men present, skilled in classical music, will rise and chant, with open fan raised on high, an ode appropriate to the occasion.

There is no religious ceremony connected with a purely Japanese marriage. The law requires that the two households should register the marriage and the woman's name be removed from her father's family register to that of her husband's; without this registration no marriage is legal.

A modern invention is the so-called Shinto marriage, where the wedding-party assemble at the Temple of the Sun-Goddess in Tokyo, and the "three-three-nine times" cup of *saké* is drunk in the presence of white-robed priests, who offer up prayers to the Sun-Goddess and the Japanese creator and creatrix Izanagi and Izanami. This is in imitation of the Western marriage service.

Of all the customs connected with marriage in Japan, most wonderful and elaborate are the wedding-presents (see illustration on page 392). Every form of crêpe and silk, plain or damask, is presented for the bride and bridegroom's wardrobe. White is the popular colour, so that the recipient may select his or her own colour and design and have it dyed. Professionals make a business of tying up gifts of congratulation, for no amateur would ever dream of arranging a wedding-present.



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[Y. O. G. Co.]

A MIDDLE-CLASS WEDDING IN KYOTO

The bride wears a white hood during the "three-three-nine times" ceremony. The Elysian Strand of happy symbolism is placed on the left of the groom. The go-between on the right is chanting a classical ode.



[By permission of]

[Y. O. G. Co.]

A MIDDLE-CLASS WEDDING

The bride bids farewell to her parents and receives their parting injunctions. The father sometimes gives his daughter a short sword at this crisis in her life.

Two pieces of special heavy white paper are neatly folded over the box or parcel. Round the middle of this goes the red and white ten-stranded paper string called *mizuhiki*, tied in a butterfly bow. Gold and silver string is often used, and a multiple bow arranged in the shape of a five-petalled plum-blossom, symbolic of woman's sweetness and virtue, which endures through adversity, just as the plum-flower blooms amidst the snow. All kinds of devices and fancies are carried out in the *mizuhiki* strands, which often end in curls and tendrils. A piece of dried haliotis (*noshi*) accompanies each present. The haliotis looks like a piece of dried parchment. As it is elastic (*noshi* means stretched out), it typifies durability and longevity, and the single shell of the mollusc is the

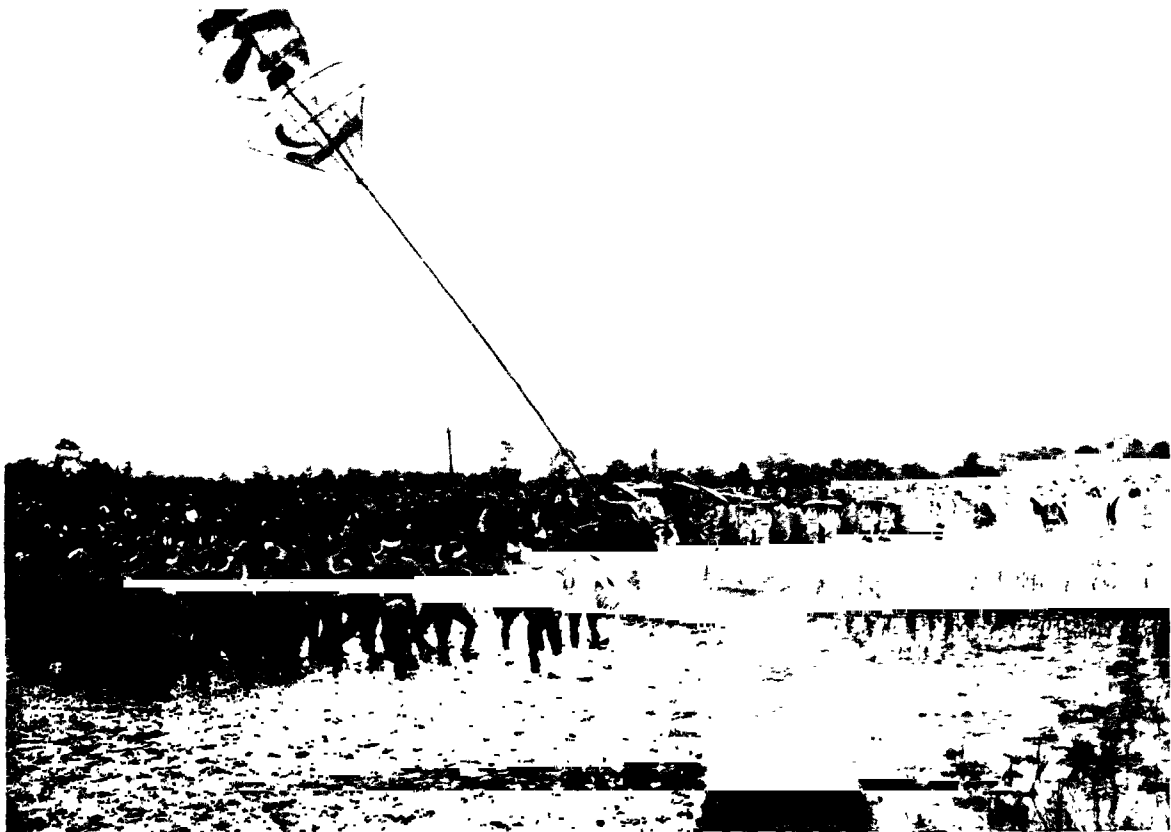


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[George Steiner Ltd.

OMIKA FESTIVAL, ISOBE

Every year the young men of this district assemble in the rice fields to struggle for a decorated bamboo pole. It is believed that anyone can save himself from drowning by throwing a portion of the pole into the sea.

emblem of singleness of affection. It is placed in a piece of gold, coloured or figured paper, folded in the shape of a quiver, usually two or three inches long, but sometimes as large as the gift itself.

Presents of crepe and silk are often arranged in the shape of large fans. This expresses the hope that the life of the young couple may expand in prosperity, like the fan, which opens out in two ways, from the point of its apex to the spreading outer edge, and from a single fold to many.

Red crepe and damask silk are often done up as huge *tai*, or sea-bream with prominent eyes, for in the language of the country a *tai* with prominent eyes is a pun for the word "congratulation"; very realistic are these great *tai* of rejoicing, with staring eyes of black satin, scales marked with yellow silk, and fins and tails of thick white paper. A great deal of dried fish is received. This *katsuobushi* is so hard, that it has to be shaved like wood, which it resembles in appearance, and is used as a foundation for all soups and as a flavouring in most cooking. The word means "conquering knight," so that, phonetically, it is of most auspicious symbolism, besides being an



By permission.

Japan

THE BRIDAL ROBE OF A DAIMIO'S DAUGHTER

From head to foot the scarlet crepe kimono is magnificently embroidered, while over all is cast a white damask satin mantle, which falls straight from the shoulders and trails upon the ground. The dress folds left over right, and an embroidered pocket-book is tucked in just above the belt.

indispensable article in the household. Little posies of artificial pine and bamboo twigs and plum-flower sprays are often used to give a finishing touch to these decorations. In the romantic imagery of the people the pine is the emblem of endurance and constancy, the bamboo of uprightness, and the plum-blossom of feminine charm and virtue.

RELIGION

THE primitive and national religion of the Japanese is Shinto ("The Way of the Gods"), a name given it in the sixth century to distinguish the native cult from Buddhism, then introduced into Japan. There are hundreds of deities in the Shinto pantheon, including not only Nature gods of trees, rocks, mountains, and even animals, but also deified heroes, family ancestors, village and national gods. There are also gods of the earth, the sea, of the fire, wind and thunder, and of everything, also,

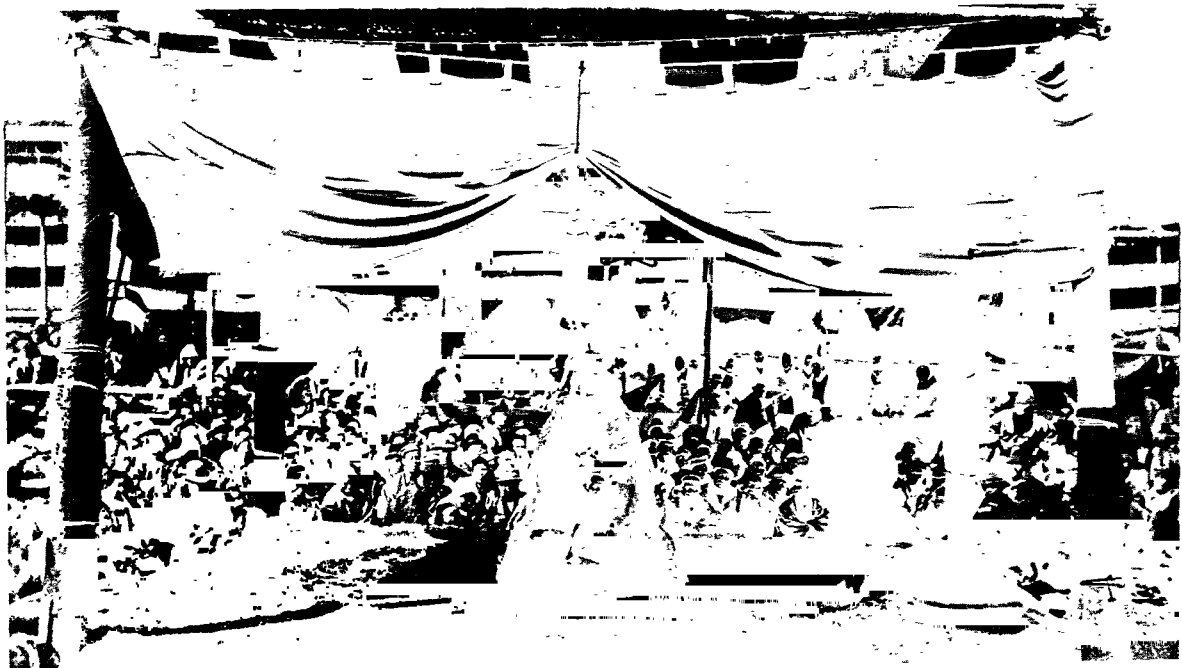


Photo by]

[Clark & Hyde.

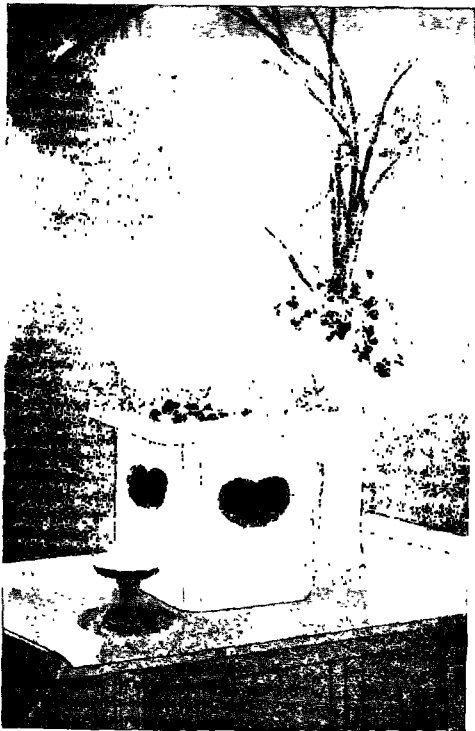
WRESTLING.

Japanese wrestlers are tall men of great muscular development. Country boys are picked out for their size to be trained for the profession. The chief object of the wrestler is to force his opponent out of a ring fifteen feet in diameter.

that concerns the well-being of the household; there is a god of the well, the cauldron, the bath-room, and even the saucepan!

Scholars tell us that Shinto is an independent development of Japanese thought, and that the ancestor-worship which is now the chief feature of Shinto grew out of the old funeral rites, that in the beginning it was a set of ceremonies as much political as religious.

According to the Shinto genesis (The Kojiki, compiled in the eighth century), two supreme beings, Izanagi and Izanami, formed the islands of Japan, and then procreated a number of celestial and terrestrial divinities, chief among whom was *Amaterasu*, the Sun-Goddess, who sent her grandson to rule Japan, giving him the Imperial insignia, the mirror, the sword and the jewels. His great-grandson became the conqueror of all Japan, and is known to history as Jimmu Tenno, the first Mikado, the founder of the Japanese dynasty. The Emperor thus divinely descended is the nation's high priest. The religious services observed in the palace are all pure Shinto, which is the creed of the Imperial Family. The chief ceremonial is observed on New Year's Day, when the Emperor, with all the princes, the officials of the household, and dignitaries of the palace, wor-ship



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[Y. Ozaki]

THE FEAST OF THE FULL MOON

In full view of the moon offerings of fruit are put on a stand between a vase of flowers and a burning light. People go out to gaze at the moon and compose poems in her honour.

constructed of plain white wood, scantily clamped with brass, bronze and iron. The roofs are of thatch and the outer and inner enclosures are of plain white-wood boards. They stand in the heart of noble glades of pine, cedar and cryptomeria forests. Every twenty years the buildings are renewed, and for this purpose two similar sites are kept side by side, so that the old temple is not demolished till the new is built—a faithful copy, exact in every detail of the old, a type of building which has existed in Japan from time immemorial.

Shinto is differentiated from other Oriental creeds by the position which it assigns to woman. The deities worshipped at Ise are female—the Goddess of the Sun and the Goddess of Food—and every local temple keeps its virgin priestesses, who dance in honour of the god. It was the introduction of Confucianism and Buddhism that belittled and degraded the position of woman in Japan.

The foundation of every educated Japanese man's character is Confucianism, which was introduced into Japan about the same time as Buddhism. It coincided with the teachings of Shinto that man's nature is originally perfect, and the importance it attached to filial piety

the Sun-Goddess, make offerings to the Spirits of his Ancestors, and pray towards the four points of the compass for the peace of the nation and the welfare of his subjects.

Shinto never formulated a creed, nor any code of commandments; it taught that man is born with the knowledge of right and wrong in his heart, and that if he follows the dictates of his heaven-born conscience, he cannot stray from the "Way of the Gods." It also inculcated the belief in the immortality of the soul.

"The spirits of the dead continue to exist in the unseen world, which is everywhere about us. They all become gods of varying character and degrees of influence," wrote Hirata, a Shinto revivalist in the eighteenth century. The spirits of all the soldiers who died in battle are worshipped as deified heroes at the Kudan shrine in Tokyo.*

The head-quarters of the Shinto faith is Yamada, Ise, where stand the two great cathedrals, the *Naku*, dedicated to the Sun-Goddess, and the *Geku*, dedicated to the Goddess of Food. Here may be seen in its simplest, purest form the

primeval architecture of the Japanese hut. The buildings are con-



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[Y. Ozaki]

THE FESTIVAL OF ALL SOULS

Special lanterns are suspended before the houses, and hemp fires are burnt at the porch to welcome the spirits of the dead, while in the home an altar is prepared, set out with specially made dishes and cakes.

* Three British sailors who died during the war with Russia were sponsored by the British Consulate in Tokyo.

and submission to rulers harmonized with the ideas of Japanese feudalism. Hence it obtained a great vogue amongst the military classes in the land of its adoption; and in spite of the stupendous modern social changes which have uprooted the old institutions, it still holds its own in the mental moral attitude of the ruling classes of the race.

When Buddhism came to Japan, it received an enthusiastic reception. Shinto was then the patrician creed of Japan and took little account of the masses. For eleven hundred years it lacked the vital principles of a guiding creed. Confucius appealed to the intellect of the military classes, but ignored the emotional side of human nature. The soul of the nation felt the need of a tran-

scendent religion, which would gather all classes into its fold, and Buddhism responded to the call.

It must be emphasized that Japanese Buddhism, the *Mahayana*, or "Greater Vehicle," is vastly different to the Buddhism of India, the *Hinayana*, or "Lesser Vehicle." Modern scholars declare the very startling tidings that *Mahayana* and Christianity are the same in their origin and early history, and that *Mahayana* is clearly proved by recent researches and translations to be "Oriental Christianity in Buddhist garb and nomenclature." Since its arrival from China it has been greatly modified by the adaptive progressive genius of the Japanese mind.

Various sects have arisen in Japan, each professing its own means of



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A BUDDHIST PRIEST.

[Pet. Ozaki.]

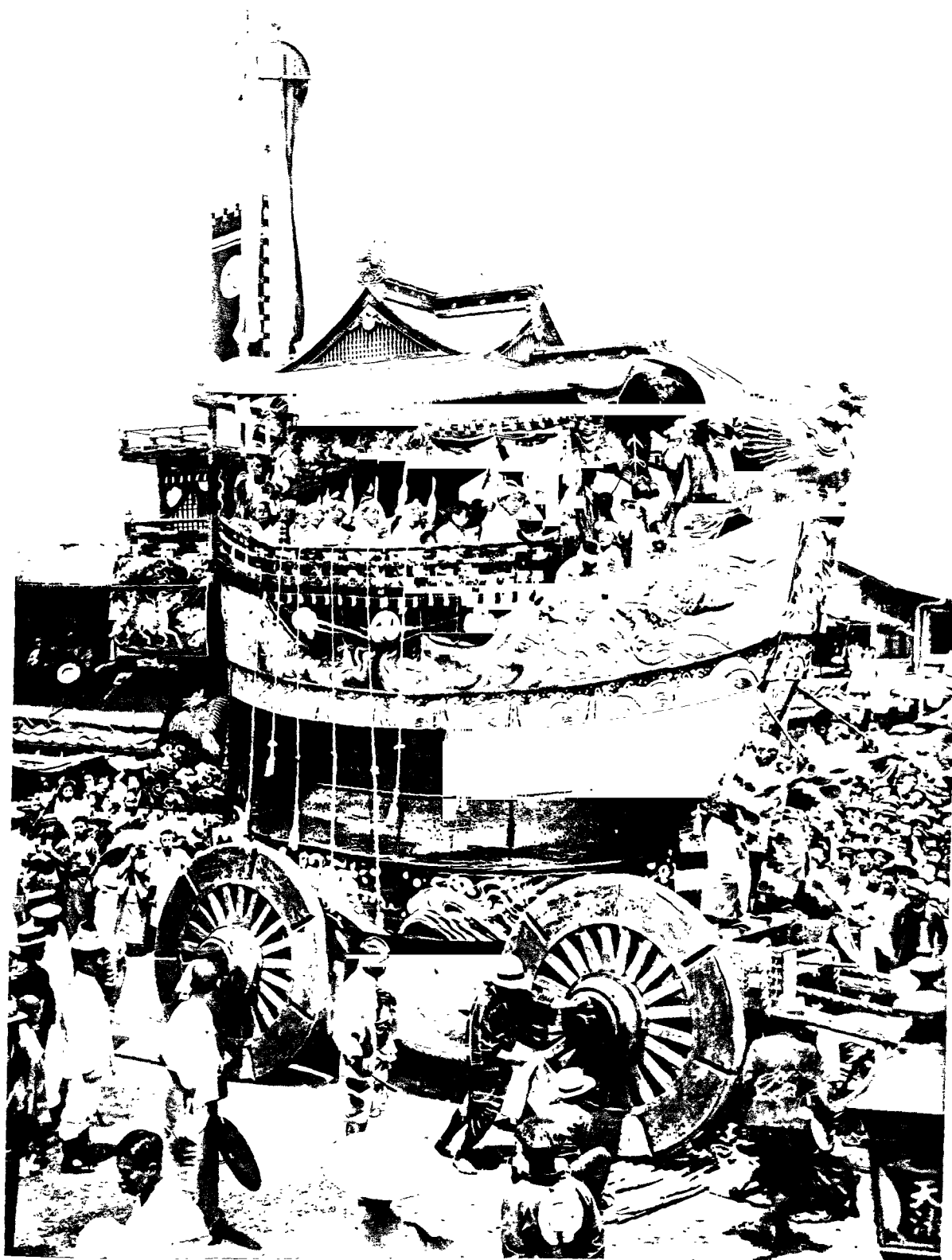
The Japanese form of Buddhism differs widely from the Buddhism of India, scholars have found remarkable resemblances between the origin and early history of the former and Christianity.

enlightenment. Broadly speaking, they may be divided into two classes—the first, which teach salvation by works; the second, salvation by faith.

The *Tendai* and *Shingon* overcame Shinto opposition by accepting the Shinto gods and goddesses as manifestations of Buddha, and thus sprang up what is called "Ryobu-Shinto."

The most popular sects are the Jōdo and Shin-shu. These preached that works were of no avail, that salvation could only be attained through faith and love of Buddha, and the repetition of formulæ such as "Hail, Amida Buddha!" which means "I consecrate my whole being to Buddha."

In 1253 Nichiren founded the Hokke sect, the chief dogma of which is the belief of "a god, the prime and only great cause." Like the Salvation Army, he adopted noisy methods to popularize his creed, shouting the name of the Buddhist scriptures with the incessant beating of drums.

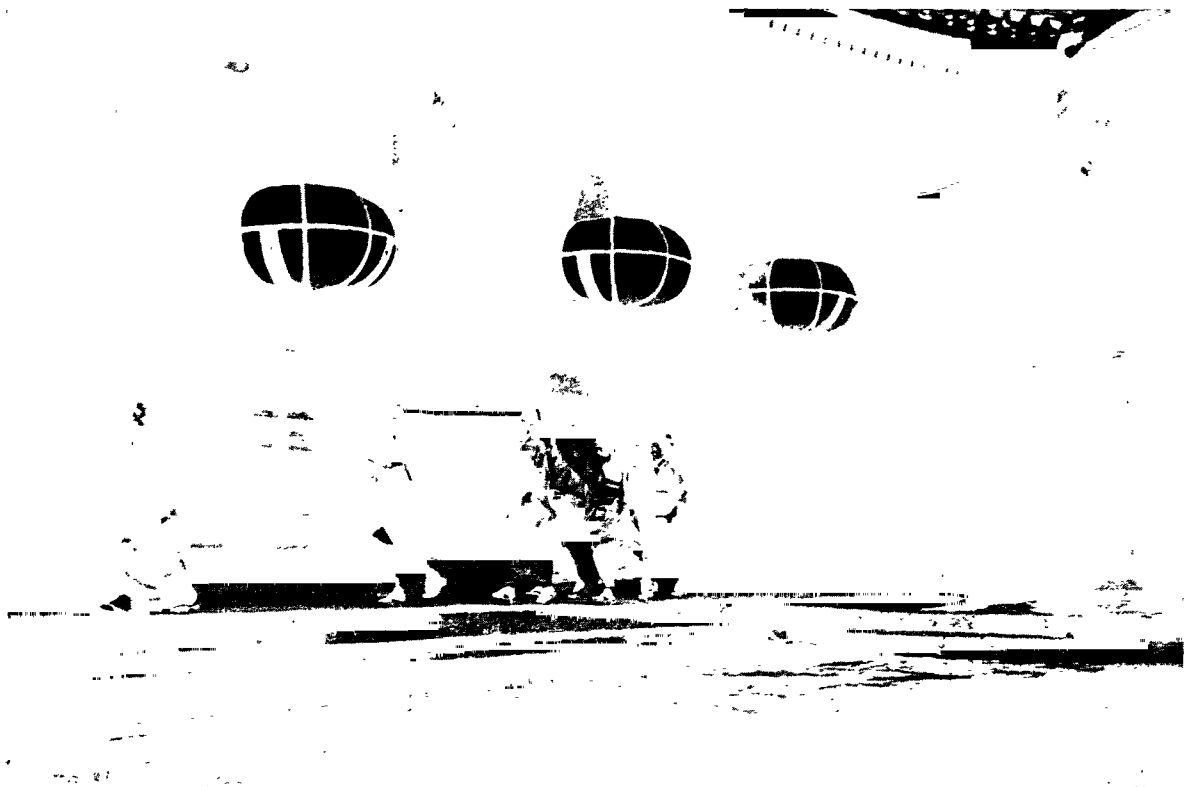


By permission of

THE GION FESTIVAL OF KYOTO

[The artist's signature]

This illustration shows one of the twenty-three *dashi*, or cars, in the Gion Festival of Kyoto. The cars are magnificently decorated and carry effigies of Chinese philosophers, famous scholars, the moon, etc.



By the courtesy of]

[The Earl of Ronaldshay]

RELIGIOUS CUSTOM

Japanese men and women who have vowed to walk a great many times round a temple to call the attention of the gods to some particular desire.

The above sects represent what is called popular Buddhism. There is also the classical or philosophical Buddhism, which has exercised so great an influence on the formation of the Japanese military spirit. This was embodied in the doctrine of the Zen sect, which preached salvation through contemplation. In the stormy times of military feudalism the doctrine of the Zen appealed to the instincts of the *samurai*, for it enabled men to face any fate with perfect self-control and resolution. The love of nature and simplicity, the hatred of extravagance and ostentation, the serene social ceremonies of the austere tea ritual and flower art owe their development in Japan to the æsthetic and healthy influence of the Zen.

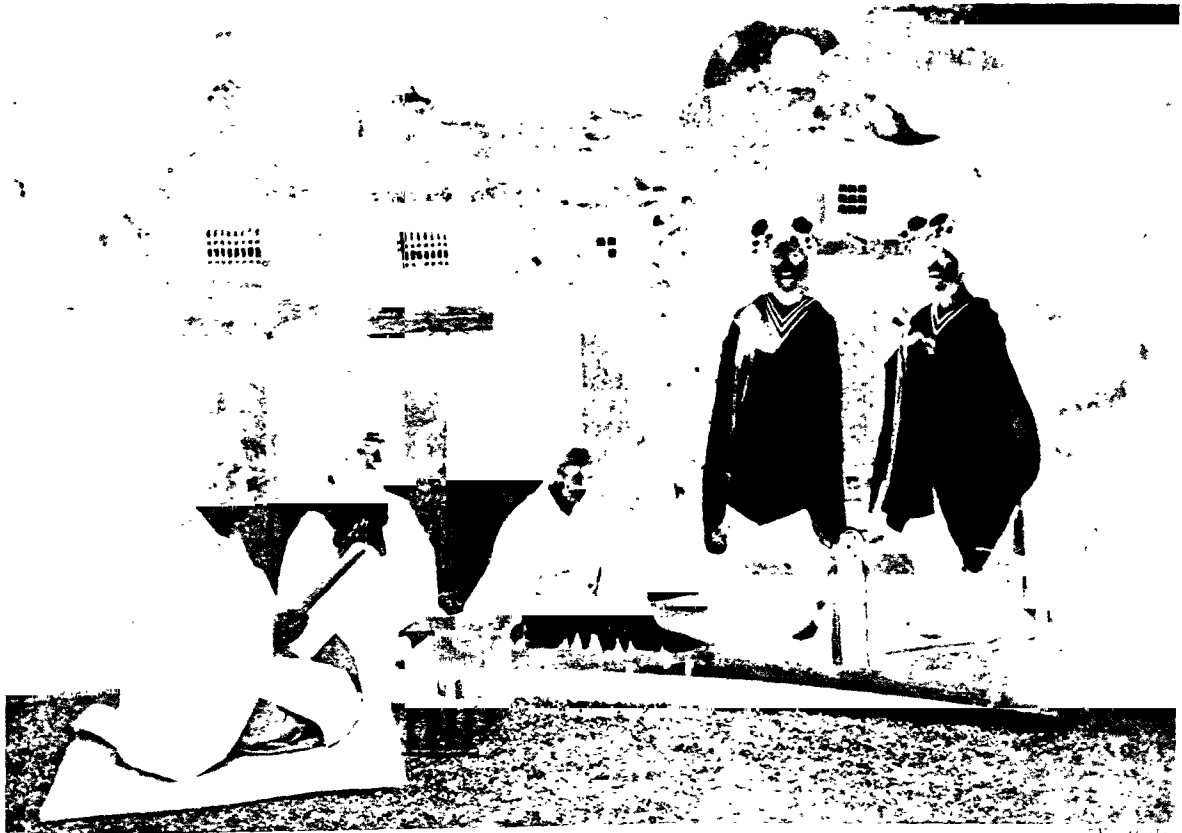
CUSTOMS OF DEATH, BURIAL AND MOURNING

AMONG the many beautiful and touching characteristics of Japanese life is the veneration for the dead and the punctilious care with which the rites of worship and remembrance for the souls of the departed are observed in the home. Hearn, who lived among the Japanese for many years, remarks that "in Japan, never are the dead so quickly forgotten as with us. By love the dead are made divine, by simple faith the dead are deemed to dwell among their beloved."

Immediately after death those nearest to the deceased call him, one by one, by name in the ear, for it is thought that the soul might hear and return to the beloved ones. In case of the mother of a family, the youngest child calls her first, for she is supposed to love the youngest most of all. Then, when all is over, the lips are moistened with water. The face is covered with a white cloth and everything in the room is reversed. A low, pure white-wood table is placed at the head. On the table is put the tablet bearing the posthumous name of the deceased. The Buddhist tablet for the dead is gilt and elaborate, the name a long-sounding combination of many virtues and

saint-like attributes. By this Buddhist name the deceased will be remembered in the temple and in prayers; the Shinto tablet is simple, made of plain white wood. The life-name is written on this, with the addition of *Mi-tama* ("August Spirit."). In front of the tablet are ranged an incense-burner with a single stick of incense always burning, by the side of this a roll of incense-sticks; then a cup of water, and a primitive light—a wick burning in an earthenware saucer of rape-seed oil; then a case containing some sprigs of anise (*Illicium religiosum*), and some white-bean dumplings on a plate. A bowl of rice, with bean soup poured over it and one chop-stick in the centre, is also placed upon the table. Near the corpse, and sometimes across the knees, is laid a sword to ward off evil spirits.

Coffins are of various shapes. Among the upper classes it is an oblong box of double wood which permits the body to lie as in sleep. Sometimes the box is square and the body takes a sitting posture. In the coffin is placed a bamboo staff, and a bag containing Buddhist amulets is tied round the neck. In this bag are also placed written prayers by near relatives, and a coin to pay for the ferry across the river in Hades. The coffin is filled with incense powder and dried leaves of anise. A wife, when her husband dies, very often cuts off her hair and lays it in the coffin beside him, with a vow never to marry again. With this resolve she also orders her own mortuary tablet at the same time as her deceased husband's. Both tablets are placed in the household shrine and in the family temple. To register this solemn pledge the first ideograph of the wife's premature posthumous name is inscribed in crimson instead of gold like the rest, and she will thereafter be known in the family and among her friends by the first part of the name. This practice is confined to the upper-class women, whose strict ideal of chastity is never to take a second husband.



By permission of

THE KAGURA DANCE

For photo.

The Temple-maidens still perform the dance of the Sun-Goddess, which was mentioned in the seventh century as being of very ancient origin. From it sprang the *Nô* drama with masked actors, just as the early Greek theatre sprang from the worship of Dionysius. In Japan there can be seen at the same time the religious origin of drama, its earliest development and latest phase.

The night before a funeral takes place the whole household keeps a vigil, and the priests from the family temple come to recite prayers before the coffin. Friends and relations are notified, and generally assemble in force to help and console the bereaved family. Where friends at a funeral partake of a meal, it is customary only to take one bowl of rice. It is therefore unlucky on ordinary occasions not to take more than one helping. Friends, as soon as they receive the announcement of a death, always call and take or send a present in the form of money to help towards funeral expenses, which are usually heavy in Japan, where nothing is spared to honour the dead. The money is wrapped up in white paper and tied with black and white string. The euphemious name *koden* ("incense money") is inscribed on the top of the little packet. Return presents as an acknowledgment must be made five weeks after the funeral. These always take the form of



By permission of]

BLESSING A STANDARD.

[Yet Ozaki.

A Shinto priest blessing the firemen's standard at the New Year Brigade display, on the 4th of January. The firemen's standard is like a regimental flag to him.

green- and white-bean dumplings and tins of tea. Only even numbers of cakes are sent at such times; odd numbers being used for auspicious occasions.

The most familiar object in a Japanese household is the family shrine where the *ihai*, the tablets dedicated to the dead, are kept. The Buddhist shrine is usually of lacquer with a gilt interior. The shrine for the household dead of the Shintoists is of simple white wood, made in the form of the archaic Shinto temple. Sometimes the tablets are arranged on a high shelf, but they are kept separate from the shrine where the gods are worshipped. Every morning in a Buddhist household offerings of the first rice and tea are placed before the *ihai* in the shrine. Miniature lacquer dishes and stands and trays specially kept are used for this rite. Every month on the day of death a tiny meal of vegetable food is served the spirits. Flowers are placed in the small vases and incense is burned. Every ten days during the month, and upon the monthly day of death, the Shinto make offerings of *saké*, uncooked rice, raw flesh, fruit and vegetables to the "August



By permission of

A TEMPLE FESTIVAL

A temple festival in Japan is practically a carnival. The whole district turns out to celebrate the triumphal procession of the god-car. The merchants' wives and daughters are dressed beautifully in ancient style to take part in the procession.

(Continued)



By courtesy of]

[J. Reekind, F.R.G.S.

AN AINU BEAR FEAST

Bear-hunting is considered by the Ainu to be the noblest of occupations and the flesh of the bear the greatest delicacy. Prayers are offered to the gods before hunting and thanks given for success. The picture shows a bear, captured when young, being baited before being killed for the feast.

Spirits." The burning of incense is not allowed by the Shinto religion, but the presentation of sprigs of *Cleyera japonica* takes its place in these rites and at the burial service.

The Shinto consider everything in connection with death impure or unclean; therefore, when a death takes place, the Shinto shrine is covered over with white paper to prevent the ingress of polluted air; and after the funeral the priests perform the rite of lustration by the sprinkling of salt over the house and the waving of sacred wands over the mourners at the grave. In certain strongholds of the Shinto faith this idea is so strong that the decease is not announced till the body is carried out of the house and deposited at the graveside.

The Buddhist Feast of All Souls, the wonderful *Bon-matsuri*, is celebrated from the 13th to the 16th of August (July, old calendar). At this season the souls of the dead are believed to visit the living family. From end to end of the empire joyful preparations are made to welcome the ghostly visitants. The cemeteries are visited, the gravestones washed and decorated with flowers, and incense is burned before the tombs. Lanterns are suspended before the houses and the shrines, paper creations of luminous, diaphanous beauty (see illustration on page 397). Some are made in the shape of lotus-flowers delicately tinted, others are hexagonal-shaped, but all are ornamented with pink and white lotus-flowers and fringes and streamers of finely-cut paper.

A straw mat, the "Spirit altar," is set out with a cryptomeria fence and the four corner-posts of bamboo festooned with vermicelli. For the use of the spirits vehicles are made in the shape of little straw oxen and horses. Egg-plants and melons are sometimes cut to these shapes. Many eatables are prepared on unglazed earthenware dishes. On the "Spirit altar" are laid "cakes of welcome" and "speedwell dumplings," wrapped in lotus-leaves, also various fruits and berries.

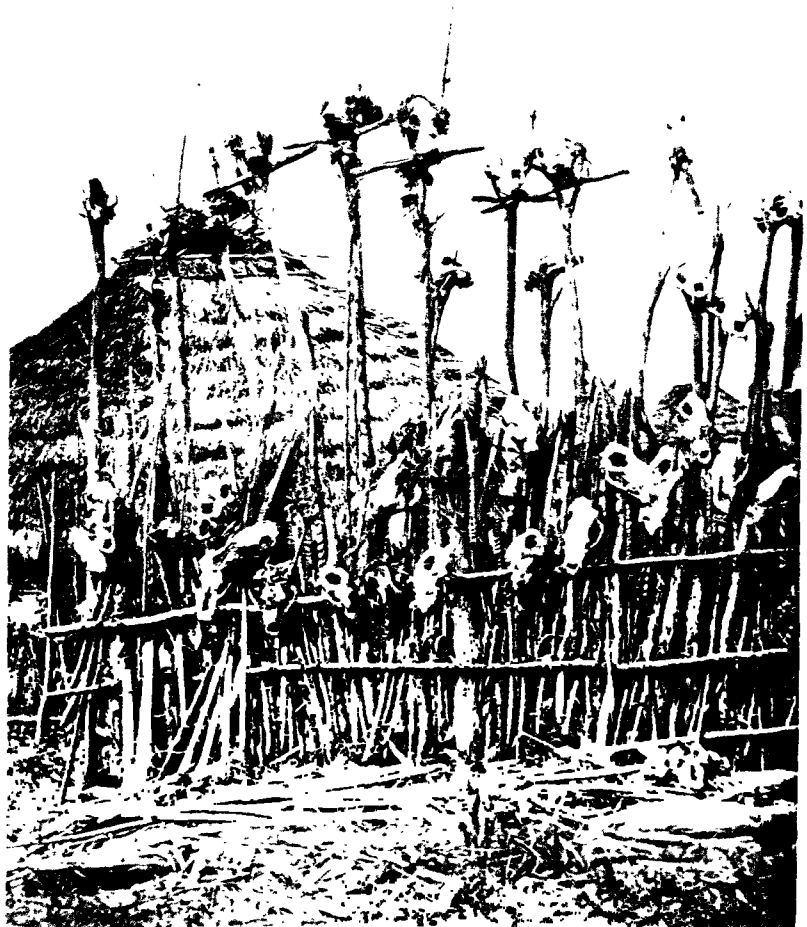
In the country districts the expectant household, with lighted lanterns in their hands, march out to the graves to meet the coming souls, and everywhere outside the houses hemp-stick fires are lit to greet them and pans of water placed near the porches so that they may wash their feet. On the 14th priests come to recite prayers before the shrine, and on the 15th, in the evening, the fires are again lighted to speed the parting spirits. Old-fashioned people light their pipes at these fires and step over them to keep away certain diseases.

In some places along the coast the custom is to launch little straw boats with paper sails for the returning ghosts. On the sail is written the Buddhist name of the dead, and tiny vessels for water and incense are placed on board. These observances differ in various localities. Sometimes the boats are launched at night with tiny lanterns, in others floating lanterns are launched alone.

SUPERSTITIONS AND WITCHCRAFT

JAPANESE superstitions are so numerous and wonderful that to describe them and the mine of legends surrounding them would fill many volumes. Animal lore and animistic philosophy play a great part in them. Certain animals are credited with being the messengers of certain gods; it is considered unwise to harm them, and the lower classes treat them with respect. For example, the tortoise is sacred to the God of the Sea, and fishermen, when they find one, will give it *saké* to drink before setting it free.

Concerning the fox there is a vast storehouse of folk-lore and superstition. Originally it seems that the primitive Japanese people believed that the foxes they saw in their rice-fields were the embodiments of the Spirit of Rice, just as in Europe the Corn Spirit was conceived of as an animal. Gradually this superstition became blended with the worship of the Shinto Goddess of Abundance at Ise till at the present day many of the common people mistakenly worship the fox, who is accredited with all kinds of supernatural powers. A common and widespread belief is that the fox can transform itself into the form of a beautiful woman to bewitch and seduce young men, and



Japan, 1905-1907

BEAR SKULLS SET UP FOR WORSHIP

J. Redwood F.R.G.S.

After the feast, which has a religious significance, the skull of the bear is set up on a forked post decorated with whittled wands (*umaori*), and is worshipped at subsequent feasts.

vice versâ. In this case either the one or the other is doomed to die. They also delight in leading belated travellers astray into wrong roads or ditches. They can raise visions of houses and servants and *daimio* processions, which vanish into thin air at the will of the fox. There are stories of men married to foxes for many years without knowing it, the fox-woman playing the part of a loving and faithful wife, till made to resume her proper shape by the exorcism of a priest or by the attack of dogs, who are able to discern metamorphosed foxes.

In different parts of the country peculiar forms of magic and divination are practised by people who employ magical foxes. Those who keep these foxes—some say they are spirits—are able to predict the future, explain the past, find out the secrets of others, and are able to make the foxes possess the persons they detest.



[Photo-hu]

[Admiral Holland.]

A DRINKING CUSTOM.

The Ainus dip in the wine a flat carved stick called *ikubashi*, which they then wave towards the four quarters, offering a libation to the Gods of Fire, Water, Mountain and Sea. Then they lift their moustache with the *ikubashi* and drink.

There are also weird and horrid stories about cats. Those with long tails are sure to become goblins in old age, so when a cat is born with a long tail it is cut off in kittenhood. The cat-goblin is supposed to turn untouched spinning-wheels, to drag away pillows and move the quilts while people sleep to make weird lights dance along the floor or over the roofs at night, and sometimes it becomes a kind of vampire. It will then seize upon some old woman, and having devoured her will assume her shape to devour others. In the mountainous districts we find the belief in the *Tengu*, or "Heavenly Dog," which is a mysterious monster, with the head and wings of a bird and the body of a man. They are the gods or demons of the mountains and offerings are made to please them by the country people, woodcutters and hunters.

Many strange beliefs exist concerning old trees. They are often fenced off with the sacred straw rope and strips of white paper of the Shinto, while tiny torii and stone or wooden shrines are placed

The badger also figures largely in Japanese superstition. This animal, however, is only regarded as a trickster fond of playing pranks and practical jokes on country people. Horses' tails are cut off, false money passed off in payment, the fish disappears from the saucepan, horses run out of locked stables—all these things are the work of an old badger. These creatures also are said to possess hypnotic power, and love to be worshipped by human beings, deceiving even priests by raising visions of Buddhas and transforming themselves into monks so as to discuss the sutras with men.

From ancient times the power for good of the dog was believed in. The Emperor kept a special body of Imperial guards, whose duty it was to bark like dogs at special times to drive away evil influences and demons. It was especially the protector of women, little children and houses and the hieroglyphic for the word "dog" was written in red on their foreheads. Even to this day images of dogs, *inu-hari-ko*, are carried with the infant to the presentation service in the temple.



Photo by

A BEAR CAGE

Arctic Herald.

When the Ainus catch a young bear they put it in a cage like the one shown in the centre of the picture, nursing it with every attention. When the bear grows up it is strangled and eaten with great ceremony. The small huts on the right are storehouses.



Photo by

AN AINU SALUTATION.

Arctic Herald.

Outside the hut two men are shown saluting each other with the palms of the hands up. On the left is a heap of rubbish considered sacred, and anyone who walks over it is liable to a fine.

at their roots or in the hollow of their trunks. These venerable trees are supposed to have spirits. They are called "witch-trees." Some use their power for good, others for evil. The spirits of the plum, cherry and willow trees take the form of lovely young women and there are legends of them giving themselves in wedlock to good and heroic men, or in gratitude for generations of care bestowed upon them they became the guardian spirits of the family, warning them of coming disaster or showing them where hidden treasure lay buried.

Some flowers, also, like the peony, the lotus and the chrysanthemum, have their spirits. If removed from a place to which they are attached they fade away and die; and there is a story of a peony spirit, who appeared as a beautiful young girl to solace the loneliness of an old scholar who had tended the flower with great patience and care.

Ghosts, the subjects of numerous stories, are usually represented with dishevelled hair falling loosely over their emaciated faces. They are diaphanous, and the lower part of the body trails away like a vapour, with no feet. Spirits return from the grave to comfort, to love, or to punish those who wronged them on earth. Strong provocation or hatred can cause even the spirit of a living person to detach itself from the body to haunt the object of love or vengeance.

Just as in the West, daily life in Japan is full of popular superstitions. There are days of good omen and ill omen, and the women of a household will generally consult a soothsayer before fixing on the day for a wedding or a removal or a long journey. Holy charms of Buddhist texts are written on labels and fastened over the doors of houses to keep evil spirits away. Diseases are prevented from claiming a child by writing on a wooden tablet that the child is out.

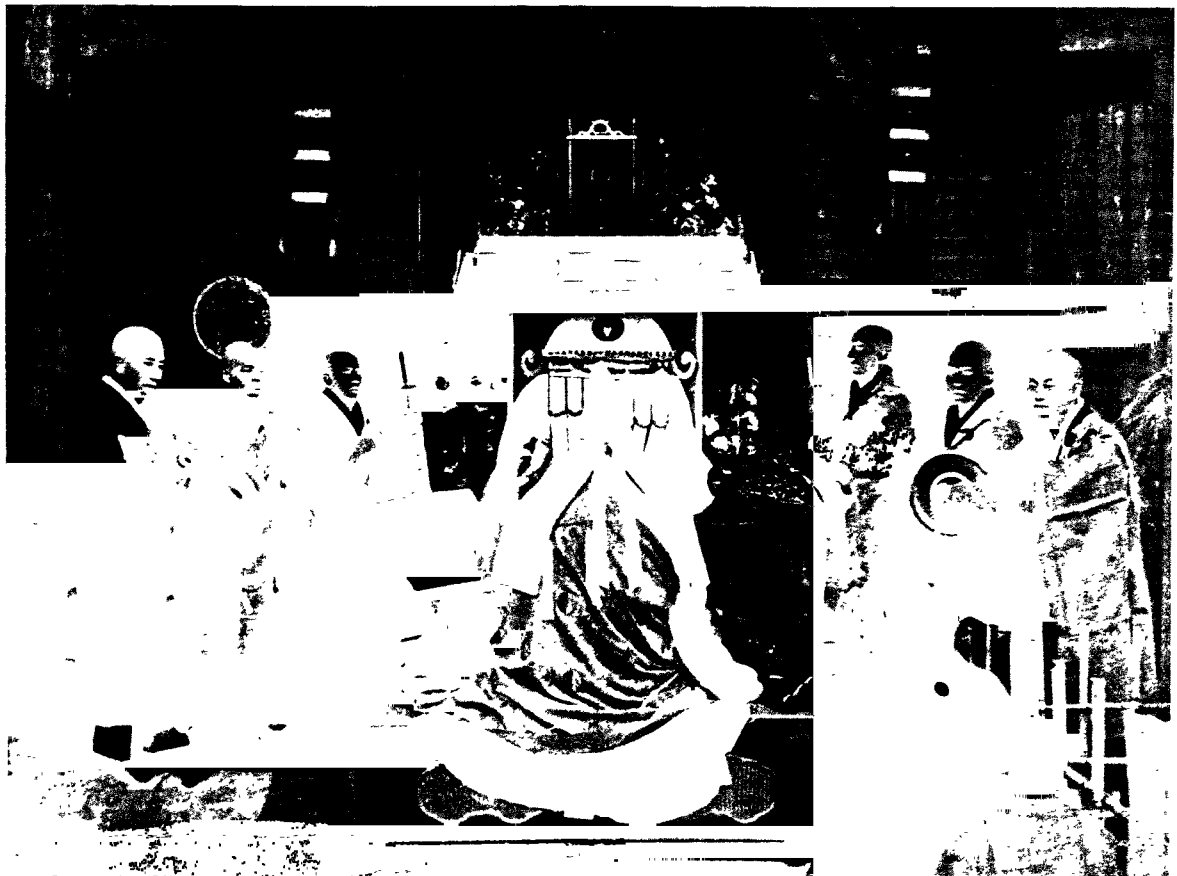


Photo by

FUNERAL AT A BUDDHIST TEMPLE

Chen & Hild

The Buddhists believe that for forty-nine days the spirit lingers near its old home, and strict mourning is observed during this period; a service is held at the temple on the forty-ninth day. On the one-hundredth day a memorial service is celebrated.



[By permission of]

JOHN BROWN

A SHINTO FUNERAL

White is the colour of mourning among the Shinto of Japan. The priests, the pall-bearers, the women mourners are all dressed in white. Branches of *Geyera japonica* take the place of flowers. Note the ark-like bier borne aloft on the shoulders of the bearers.

CHAPTER XV

CEYLON

THE VEDDAS BY C. G. SELIGMANN, M.D.

THE Veddass are the representatives in Ceylon of that race of short, wavy-haired, jungle-dwelling, hunting men that long ago occupied the whole of Southern India. Perhaps these pre-Dravidians, as they are called, may be regarded as the aborigines of this part of the world: certainly they constitute the oldest population of which we have any knowledge, and at the present day the members of these tribes, where unspoilt by civilization, retain many traits of early thought and habit.

At the present day there exist three classes of Veddass—viz., Coast Veddass, Village Veddass, and the few comparatively uncontaminated folk who may truly be spoken of as Veddass—i.e., "hunters." The Coast and Village Veddass have absorbed so much Tamil and Sinhalese blood that for the purposes of this article they can be neglected, attention being concentrated on the few families of Veddass who live in shallow caves or rock-shelters for at least part of the year, and who still depend to a greater or less extent on hunting and the gathering of jungle produce for their food-supply.

The rock-shelters of the Hennebedda community call for little description, but attention may be drawn to the bows standing together at the upper end of the lower shelter, for wherever Veddass come together, some convenient spot is chosen as the arsenal, where all the weapons of the community are

kept, so that every man may be able to pick up his weapon without loss of time (see illustration on page 411). It must be remembered that the axe and the arrow are the only metal tools used by the Veddas, and their skill with these is very great; a well-grown stag is rapidly skinned with an arrow-blade, the shaft being held close to the arrow-head, rather after the manner of a pen; a different grip enables the same arrow to be used as a butcher's knife, while the bones are easily broken across with an axe, which is so skilfully used that the skull-cap is removed and the brain extracted unbroken from the skull as the result of a few taps with this tool. Some Veddas who still frequent their old rock-shelters during the dry season, also build small huts and do a little rough cultivation in the jungle, planting catch crops of maize and *kurakhan* (*Eleusine sp.*), which help to keep them when game and honey are scarce. Honey, indeed, is one of the principal articles of diet to the Veddas, who say that they are never so well as when they have plenty of this to eat. As it is also much appreciated by the Sinhalese, it becomes an important article of trade; and it is



Photo by]

[C. G. Schumann.

THE ARROW DANCE.

This dance is performed by the members of an unsuccessful hunting party to find game. An arrow is stuck in the ground, and round this the Veddas dance, invoking Kande Yaka and beating time on their flanks.

Before honey-collecting is undertaken, rattan ladders are constructed, to lower across the face of the cliff to which the combs are attached; further, as many pots as possible are made and old pots and gourds are overhauled, and a wooden implement called a *masliya*, consisting of a stout stick about two and a half metres long, with four prongs at one end, is also prepared. This is carried hanging by a loop from the forearm, and is used to detach the comb and convey it into the vessel in which the honey is collected. This, too, is carried hanging from the forearm, and should be made of deer's hide, so that it may not be broken against the rocks as the honey-collector swings to and fro. An arrow is also carried, and is largely used in detaching the combs from the rock.

Before taking the honey a bundle of green leaves is set alight and lowered, in order to stupefy or drive away the bees. Then one of the community descends the swaying, creaking ladder, carrying with him a mass of smoking greenery, while the shaman (magician) of the community stands at the edge of the cliff singing incantations to the spirits of the departed, that they may protect the

in exchange for honey that the Veddas obtain most of their arrow-heads and axes, as well as the cloth they wear and the rice and coconuts they use in their religious ceremonies. Vedda honey is collected from the combs of *bambara*, the rock-bee (*Apis indica*), Kipling's "little people of the rocks," whose stinging power Mowgli used to such good purpose when he led the Seconee pack to the extermination of Red Dog. When it is added that *bambara* seem for preference to build in cracks on the face of rock domes, which to the European appear almost inaccessible, it will be realized that collecting honey is a serious matter.



[Photo by]

A ROCK-SHELTER OF THE HENSHEBEDDA VEDDAS

[C. G. Seligman]

The Veddas live in shallow caves or rock-shelters and still depend to a great extent on hunting and the gathering of jungle produce for their food supply. Some convenient place is always chosen as the arsenal, so that every man can pick up his weapon without loss of time. The axe and the arrow are the only metal tools that the Veddas possess.

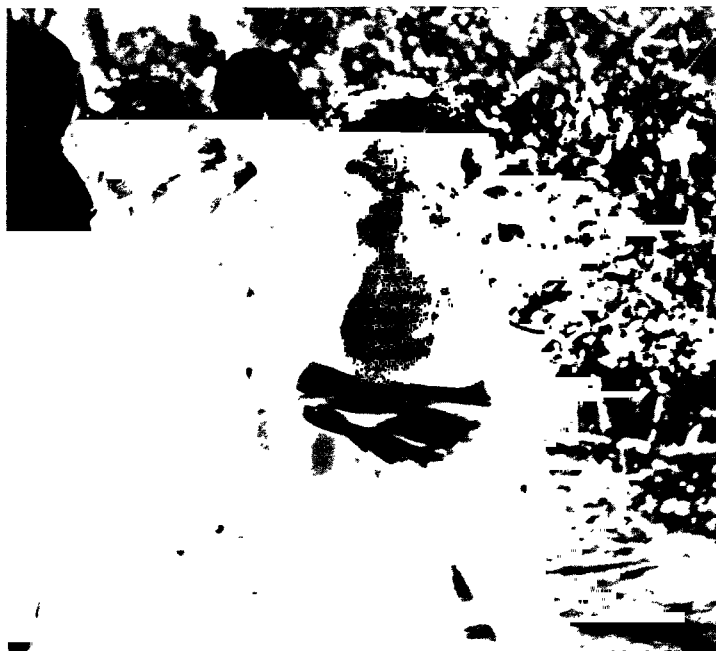


Photo by]

[C. G. Seligmann.

THE NAE YAKU CEREMONY.

The brother of the deceased becomes possessed, and the spirit through his mouth approves the offerings and promises his kinsfolk assistance in their hunting.

sticks and broken cooking-pots of the girls ; indeed, the only conscious education given the former is their training to collect honey, and this is so important that it is taught systematically. Among the Veddas of the Nuwaragala hills the lads were quite willing to demonstrate how it was done, and the elder men showed clearly that this was a game which they encouraged. A lad of about thirteen collected some green leaves and tied them together with creeper ; then taking an arrow, a toy *masliya*, and a broken gourd tied with creeper, which hung over his arm, he set fire



Photo by]

[C. G. Seligmann.

THE NAE YAKU CEREMONY.

After the spirits of the recent dead—called collectively the Nae Yaku—are propitiated with offerings the food is shared among the people

honey-gatherer, and addressing the rough rattan ladder as the "golden-gemmed cord." Usually all the members of the community join together to collect rock-honey, the spoil being equally divided without any special consideration for the owner of the rock mass, though it seemed that he would decide when the honey should be collected. The women accompany their men to crags and gulleys where the *hambara* build their combs. They hold torches and sing while the honey is being collected, for, in spite of the added difficulty of working by night, it is found so much easier to avoid the bees that but little rock-honey is collected by daylight.

There is little sensational in the childhood and upbringing of Vedda children ; miniature bows and arrows are the toys of the boys, digging-sticks and broken cooking-pots of the girls ; indeed, the only conscious education given the former is their training to collect honey, and this is so important that it is taught systematically. Among the Veddas of the Nuwaragala hills the lads were quite willing to demonstrate how it was done, and the elder men showed clearly that this was a game which they encouraged. A lad of about thirteen collected some green leaves and tied them together with creeper ; then taking an arrow, a toy *masliya*, and a broken gourd tied with creeper, which hung over his arm, he set fire to the leaves and climbed the ladder. While lowering the smoker and letting the smoke blow into the crevice in the rock where the comb was supposed to be, he pretended to cut round its sides with an arrow, and thrust at it with his *masliya*, from which he transferred the honey into the gourd. As he descended from the ladder, he beat his chest and sides as though driving off the bees, and directly he reached the ground rushed into the jungle to escape from them, all the smaller children imitating him with great glee. Obviously this was a favourite game, for even the elders took part in it, throwing their cloths over their heads and running into the jungle.

Marriage among the Veddas should take place between "cross cousins"—*i.e.*, between the children of brother and sister, never between those of two sisters or two brothers. Indeed, the union of such people would be considered incestuous, and would in the old days have led to the prompt suppression of both parties. It may be noted that even at the present day the sexual morality of the Veddas is extraordinarily high; they are strictly monogamous, and both married and unmarried are habitually chaste. Honey, dried venison and flesh of the monitor lizard are brought by the young man to the girl's father, who calls his daughter, and gives her into the charge of her husband, for whom she immediately makes a waist-string (*dia lanuwa*). It is not infrequently stated that she makes a pretence of running away, but this is not true. Widows may remarry,



THE INVOCATION OF KANDE YAKA AND BILINDE YAKA

Most Veddas hold that the spirits of the dead become Yaku shortly after death. Kande and his brother Bilinde were two famous hunters whose spirits are invoked at death ceremonies and before hunting. The shaman is here seen prophesying good hunting.

usually uniting with an unmarried brother of their first husband if this is possible; in any case, their sexual morality is as high as that of unmarried girls.

When a girl marries, her father usually makes over to his son-in-law a tract of land, generally a hill known to be inhabited by colonies of the rock-bee, or gives him a piece of personal property, such as a bow or one or two arrows. Handuna, the headman of the Nuwaragala community, received a bow and one arrow from his father-in-law, who, when presenting them, accompanied the gift with the remark: "With this bow you must get food for my daughter." Sometimes a dog is given, and Knox, who wrote three centuries ago, was certainly right when he said: "For portions with their daughters in marriage they give hunting dogs."

Another custom now dying out appears to be the gift of a lock of hair from the bridegroom to the bride, presented at the same time as the food to the girl's father. Among the majority of

Veddas it is a common practice for women to wear false hair. They say it is merely worn in order to make the knot look important, but only by married women. It is improbable that the habit should have arisen among a people so careless of personal appearance as are the Veddas, had it no other significance than adornment; for it must be remembered that these folk never brush or oil their hair, or even wash it, indeed, some consider the last operation extremely dangerous, so that the ornamental value of a very small wisp of hair may reasonably be doubted. However, a lock of hair, cut either from his own head or from his sister's, appears to have been a customary present from the bridegroom to the bride, and therefore to be considered part of the wedding ceremony. One of the oldest men and best informants said that in former days a lock of hair was always given by the bridegroom to the bride, and if he did not offer it, the young girl might ask for it and insist

on having it. In that case the prospective bridegroom would have to cut it off his own head, if his sister happened to be away at the time or if he had no sister, for it was her duty to give one to her brother if she knew that he wanted it for a wedding-gift. A man was always loath to cut his hair, and there are special regulations against this for shamans; so, if the girl is willing to accept him without this present, and he cannot obtain it from his sister, the gift will be omitted. No man would give hair to anyone except his wife.

There is so little magic and superstition among the Veddas that no reference need be made to these, except to point out how remarkable is their absence,



Photo by]

[C. G. Schumann.

AN INVOCATION

The shaman repeats a dedicatory invocation to Kande Yaka and Bilde Yaka in gratitude for all deer and sambar killed

seeing that the Veddas have been in contact with the Sinhalese, whose daily life is interwoven with magic and "devil" ceremonies, for so many hundred years. On the other hand, the Veddas have a well-organized religion, the basis of which is the cult of the dead. The Vedda point of view can be best approached by considering the customs observed when a death takes place. When a man, woman, or child dies, the body is left in the cave or rock-shelter in which death occurs. The body is not washed, dressed or ornamented in any way whatever, but is allowed to lie in the natural supine position, and is covered over with leaves and branches. The wilder Veddas agree that formerly a large stone was placed upon the chest of the dead man. This was said to be an old custom, and no reason could be given for it. As soon as these matters were attended to—and it seemed that they were carried through as quickly as possible after death—the small community would leave the cave in which the death had occurred, and avoid it for a long time. It was sometimes stated that they would never return, but there are instances in which sons returned after many years to the cave in



Photo. by

THE INVOCATION OF KANDE YAKA AND BILINDE YAKA

The upper photograph shows the shaman dancing round the tripod, holding the ceremonial arrow and coconut together in both hands and waving them rhythmically as he performs the orthodox Vedda step. The lower photograph shows the shaman after the dance inspecting the milk, which he lets run through his fingers on to the arrow to see if it is rich enough.

which their fathers died. It is always difficult to obtain from primitive people even a crude estimate of the lapse of time between events, but there is some reason to believe that in one instance the shelter in which death occurred was left untenanted for about twelve years. It is, however, certain that Veddas do in time return to caves in which a death has occurred, and then, if any bones be left, no difficulty is made about picking these up and casting them into the jungle.

The rapidity with which Veddas leave the place where a death has occurred, and the fact that they avoid it for years show that some evil quality is associated with dissolution. According to most Veddas, the spirit of every dead man, woman, or child becomes a *yaka* within a few days of death. Some Veddas, however, say that when ordinary folk die they cease utterly, and that a surviving part which becomes a *yaka* exists only in the case of especially strong, energetic, or



Photo by]

[G. Stigmann.

FOLLOWING THE SLOT OF A SAMBAR

The shaman possessed by the spirit of Kande Yaka, whom he represented following the slot of a sambar. A man followed ready to support the shaman should he fall, while others pointed out the slot.

skilled men, who have shown their strength of character in this world, or who have had the power of calling up the spirits of the dead (*yaku*) during their lifetime. Since each Vedda community consists of a small number of families, usually related by blood and marriage, the *yaku* of the recent dead—called collectively the Nae Yaku—are supposed to stand towards the surviving members of the group in the light of friends and relatives, who, if well treated, will continue their loving-kindness to their survivors, and only when neglected will show their disgust and anger by withdrawing their assistance or even becoming hostile. Hence, it is generally considered necessary to present an offering to the newly dead, usually within a week or two of death. This offering must consist of cooked rice and coconut milk, the food that every Vedda esteems above all other, but betel leaves and areca nuts are often added. In each community there is one man, usually a shaman, who has the power and knowledge requisite to call the *yaku*, and this man calls upon



BIRTH CEREMONY

The father of the woman covered by the strips of bast, called *wala*, predicts the sex of her child.

complicated by the invocation of certain other spirits besides the Nae Yaku. Many generations ago there lived a Vedda called Kande Wanniya, a celebrated hunter, who on his death became Kande Yaka, and is constantly invoked to assist in hunting. The majority of Veddas believe that the Nae Yaku go to Kande, and become in some sense his attendants. With Kande is often associated his younger brother, Bilinde, now Bilinde Yaka. Kande Yaka, and often Bilinde Yaka, are generally invoked at the beginning of the death ceremony, and it is believed that the Nae Yaku could not come to the offering unless accompanied by Kande Yaka, who was considered to bring the Nae Yaku. It was even said that immediately after death the spirit of the deceased resorted to Kande Yaka and obtained his permission to accept offerings from his living relations, and in return to assist or injure them according to their behaviour. Thus, Kande Yaka becomes a lord of the dead, besides being of special assistance in hunting.

It is in the latter capacity that he is invoked by unsuccessful hunting-parties. The invocation in its simplest form consists of a simple dance round an arrow thrust into the ground, the performers keeping time by slapping their flanks with their open hands and singing the prowess of Kande Wanniya as a hunter. (See illustration on page 410.)

The pantomimic ceremonial dance by which the favour of the spirits of the hunting hero Kande Wanniya and his brother Bilinde is secured is called *kirikoraha*. This term, literally translated, signifies "milk-bowl," and though the presentation to the *yaku* of the *kirikoraha*—i.e., a pot containing coconut "milk"—is essential in several other ceremonies, they are not called *kirikoraha*. The

the *yaka* of the recently dead man to come and take the offering. The *yaka* comes, and possesses the shaman, and speaks through his mouth in hoarse, guttural accents, stating that he approves the offering, and will assist his kinsfolk in hunting, and often definitely stating the direction in which the next hunting party should go. One or more of the near relatives may also become possessed, but this is not necessary. Soon after the spirit leaves the shaman the rice is eaten by the assembled folk, usually on the spot where the offering was made. (See illustration on page 412.)

The account given above is an example of the simplest, and probably a degenerate form of death ceremony, but usually the matter is



BIRTH CEREMONY.

The grandfather of the unborn child, holding one of the last strips, prays for his daughter's recovery.

"milk" consists of the fluid which can be squeezed from the shredded meat of the coconut and is mixed with water. If the coconut juice be not diluted excessively the fluid so produced has a very pleasant flavour, and in appearance is not unlike milk.

The following is an abbreviated account of a ceremony seen in 1908, and held after the killing of a fine buck. Some rice with coconut and chillies had previously been cooked at the cave, together with certain portions of the deer—the flesh from the head, sternum and front ribs—and the whole was brought down to a glade in the jungle. This food formed the offering, and the ceremony of "offering the food" was performed before the dance began. The shaman squatted in front of the food, and with his hands together repeated a dedicatory invocation to Kande Yaka and Biline Yaka, which lasted nearly ten minutes (see illustration on page 414). This was done in gratitude for all deer and sambar killed, the *yaku* being invited to accept the offering of food which was left for them for a short time and afterwards eaten by the Veddass themselves. An open part of the glade



Photo 101

BIRTH CEREMONY.

U. G. Strydom

The Veddass perform certain ceremonies to obtain the protection of their ancestors. Two dancers take part, one of whom should be the woman's father.

near the caves was selected as a dancing-ground, and a tripod was made by binding three sticks together and on this an earthen pot, the *kirikoraha*, was placed, and a ceremonial arrow laid on the pot. All sang the invocation, and the shaman danced round the tripod, holding the ceremonial arrow and coconut together in both hands and waving them rhythmically as he performed the orthodox Vedda step (see illustration on page 415). The shaman then sang the invocation to Biline Yaka, and after a short time showed signs of becoming possessed; he shivered and shook his head, and with the arrow in his right hand he struck the coconut, which he held in his left, and broke it in half, letting

the water fall into the *kirikoraha*. The way in which the nut split was prophetic; if a clean break was made the next animal killed would be a female, but if the edges were jagged a male would be shot. All sang the invocation again, and the shaman continued to dance. After this he went to the *kirikoraha* and inspected the milk, letting it run through his fingers and dropping some on the arrow to see if it was rich enough. Apparently he was satisfied with the quality, and soon he fell back into the arms of an onlooker who supported him. After a short time he revived with much quivering of muscles and gasping for breath, and hollowing his hand and filling it with milk he prophesied good luck in hunting to some of the bystanders. The shaman again danced round the *kirikoraha*, holding the ceremonial arrow in both hands, but soon he began to crouch and point it towards the ground and then pretended to thrust it at imaginary footprints. His excited manner showed that he was now possessed by Kande Yaka, whom he represented following the slot of a sambar. Soon the ceremonial arrow was taken from him and a bow and arrow given in its place and the tracking continued amidst intense excitement (see illustration on page 416). A man followed closely, ready to support him should he fall, while others pointed out the slot to



Photo by

VEDDA MAGIC

J. G. S. S. S. S.

The Veddas ascribe illness to the influence of the Yaku, and one is here seen holding a bow while reciting an invocation to determine which of the Yaku is responsible. When the name is spoken the bow swings to and fro.



[Photoby]

[O. G. Seligman]

A CEREMONY TO CURE DISEASE.

The *Kolamaḍuwa* ceremony has, as its main objects, the curing of disease in cattle and the averting of epidemic sickness among men. The illustration shows one of the dancers possessed by a spirit among the leaves in the centre of the framework.

him till at last, a basket having been placed on the ground, he drew his bow and transfixt it. Soon after this the spirit left the shaman and the dance was over, and all were eager to partake of the coconut milk which had been offered to the *yaku*, for none of it might be wasted. A little of the contents of the *kirikoraha* was rubbed on the heads of the dogs, which were supposed to be more likely to hunt successfully after this.

All Veddas recognize that childbirth is a time of pain and danger, and some invoke the protection of the *yaku* when it is recognized that a woman is about to become a mother. Three stout posts between two and three feet long, with forked upper ends, are thrust into the ground, and large quantities of strips of bast are lashed to them (see illustration on page 418). A similar bunch of strips of bast is tied to a rather longer stick which is not driven into the ground. This is called *wila*. Two dancers must take part in the ceremony, one of whom should be the woman's father. Both dance between the bast-covered posts, which for the time become the home of the spirits invoked. At the ceremony seen in 1908 it did not take long for the woman's father to become possessed, and seizing the *wila* and shouting, he held it up by each end and whirled the handle round, making the bast strands fly out; then he approached the woman and waved it over her head and allowed it to rest there so that her head was buried in the bast for several seconds while he predicted the sex of her child. This was repeated, and the *wila* then raised above her head, and then lowered to the ground, so that the bast strips just brushed her face and body, and then swept the ground. This was done in order to wipe away the pain of labour. The ceremony ended—i.e., the possession by the spirit ceased—soon after this. After a short rest the woman's father went to the bast strips, which had been heaped into a pile, and holding a few strands of bast in one hand (see illustration on page 417), repeated the following prayer a number of times, the spirits who had been present in the bast being addressed:

"*Ane!* (May) any harm not happen to my child this time. (You) must permit (her) to land" (i.e., to escape from her sea of troubles).

The Kolamaduwa, though performed by many Vedda communities, is probably not purely a Vedda custom, but seems to have arisen as a development under Sinhalese influence of an older Vedda ceremony. In any case its main objects, the curing of disease in cattle by magical means and the averting of epidemic sickness among men, would not appeal greatly to small communities of hunters dwelling in healthy surroundings. The ceremony takes place at a bower called *kolamaduwa*, with bunches of leaves hanging from the horizontal bars of the framework and a circle of leaves called *kolavegena* suspended from the centre, that is, the crossing of the horizontal bars (see illustration on page 420). The shaman and the other Veddas, holding bunches of leaves in their hands, walked round the circle within the upright posts while they sang an invocation to the *yaku* to be present among the leaves of the bower. Soon they began to dance with the usual step, gently at first, but gradually swaying and bending more and more they brushed the leaves of the *kolamaduwa* with those they held in their hands at each step. Soon one of the dancers became possessed and hid himself in the leaves of the circle, his whole body swaying to and fro. The spirit possessing him complained that insufficient offerings had been prepared; but this did not seem to affect the ceremony seriously, though doubtless it shortened it somewhat. The performers having put down their bunches of leaves, now held peeled sticks to represent swords, and raised these over the shaman's head, and then slashed the leaves off the *kolamaduwa*, while those possessed of the *yaku* gasped out that they must leave; then they returned to the *kolamaduwa* and danced in and out, raising and crossing their sticks. This was continued for a little while, the shaman several times putting his head into the circle and all using their sticks as before. The spirits left those who were possessed quietly, without producing collapse, and the performers ended the dance by silently putting their sticks on the top of the *kolavegena*, this being done to avoid putting them on the ground, as they were now sacred to the *yaku*.



Photo 192

SINHALESE DEVIL-DANCERS

Photo 193

Three so-called Devil-Dancers are shown in characteristic dancing attitudes, wearing their peculiar head-dresses, enormous ear-pendants, brass epaulettes, bead chains on the breast, red cloth pendants hanging below broad belts of red cloth, and wide flounced skirts.



Photo: hui

SINHALESE STICK-DANCERS

Exhibitions of Stick-dancing by Sinhalese tom-tom beaters as in the illustration, or by others, are given on festival occasions. The performers, dressed in gala costume, dance crouched or erect round a leader, who keeps the time on cymbals, striking their sticks simultaneously in various figures against those held by the persons on their right and left.

[Plate A Co.]

THE SINHALESE. BY H. PARKER

THE vital customs of the Sinhalese in olden times were those prescribed in the authoritative works of India. They are now simplified, especially in the villages, where they are naturally most free from external influence.

Among the villagers there are no rites at conception, but compliance with all wishes, particularly as regards food, expressed by the woman before the birth of the child is thought to be indispensable, in order that the infant may not be injuriously affected. Soon after its birth milk is given to it out of a vessel in which gold has been rubbed. An astrologer draws the horoscope and explains its



Photo by]

[P. G. & Co.

A PORTABLE PAINTED BUDDHIST PREACHING HALL

Along the front are arranged ten masks in relief, representing demons' features, some surmounted by cobras' heads, and guarded by a cobra at each end. Two demons guard the corners, one having a five-headed cobra over him.

signification; this may enable predicted bad luck to be averted. The name is given a few months after birth, the child being at that moment fed with boiled rice for the first time.

The time when a girl attains marriageable age is very important, and an astrologer is consulted regarding the prognostics of her life after marriage, afforded by the position of the planets. She is secluded for several days, and usually for a month remains within the enclosure of the house. After bathing, she may see herself in a mirror, an act previously considered improper.

In Ceylon, in the event of a modern village wedding, it is first necessary to ascertain if the bride and bridegroom were born under planets that are not inimical. When an astrologer's scrutiny of the horoscopes has determined their satisfactory nature, he appoints a lucky day and hour for the wedding. In the interval, often only a few days, invitations are issued, and a temporary hall is erected for the wedding-feast, the walls and ceiling being lined with white cloth and the floor covered with mats. The entrance, as well as that of the house of the bride's parents, is decorated

with a large-leaved plantain tree fixed at each door-post. Materials for the foods and cakes of the feast are collected, and during the whole of the second night before the wedding the women of the house, assisted by friends, are engaged in cooking cakes and sweetmeats. The guests begin to assemble at the bride's quarters on the day before the wedding, all bringing contributions, chiefly of cakes and sweetmeats.

On the wedding-day, the bridegroom and his friends, dressed in their best clothes, go in procession to the house of the bride's parents. On reaching the stile at the fence which bounds the enclosure in which the house stands, they find it blocked across by a wooden bar, and guarded by some male members of the bride's party, who chant verses informing them that the stile is obstructed, and that the prohibition must be removed before the party can cross. One of the



Photo by

THE PERAHARA PROCESSION.

In the annual Perahara procession through the streets of Kandy, the Tooth-relic of Buddha is carried in its case under a canopy, on the temple elephant, gorgeously decorated and flanked by two others, a higher white canopy being supported on poles carried by attendants who walk at the side.

bridegroom's party then sings other verses which cause the guards to remove the bar and allow them to pass. Before and after passing a blank gunshot is fired. The visitors bring cooked food which the bride's party eat in the house, the bridegroom's people remaining in the verandah.

The other formalities depend upon the wealth of the parties and their adherence to the old customs, but the following details are commonly observed. At the bride's house, and not in the wedding-hall, the bridegroom produces the bride's wedding-dress, which he provides and has brought with him, as well as jewellery to replace that which the bride was wearing. Among the poorer people this is largely borrowed for the occasion from friends, and returned to them in about a week after the bride's arrival at her new home. Her own clothes are now removed in the house, and she dons her new dress and ornaments. She is now in white, wearing a long white robe over her head and body, but not her face, as a bridal veil.



SINHALESE DEVIL-DANCERS

Sinhalese Devil-Dancers wear grotesque masks and costumes, and dance to the accompaniment of drums and gongs. The dancer on the left is wearing a mask with large, circular eyes and a wide, open mouth, and is holding a drum. The dancer on the right is wearing a mask with a large, dark, rectangular face and a wide, open mouth, and is holding a drum. Both dancers are wearing elaborate, patterned skirts and are standing on a rocky surface. The background is dark and indistinct.

The bride and bridegroom now sit side by side on a white cloth laid on a mat, take cooked rice from the same dish with their right hands and eat it, and three times place some food in each other's mouths. Their little fingers are then tied together by a thread, the officiator being the elder brother of the bride's mother, who is general master of the ceremonies. The marriage is now complete.

After breaking the thread by a jerk of the arms, the newly-married couple stand side by side in front of each guest in turn, making an obeisance with hands raised and palms together, and saying, "Long life" (to you). The guest returns the salutation, and hands them a present. After this the guests are feasted in the wedding-hall in relays, amid general conversation.

Some days elapse before the newly-married couple proceed, with a party of friends, to the man's home, unless it be in the village. It would be thought improper behaviour were the bride not to



Photo 66]

THE TAMIL VEL PROCESSION

At the Tamil Vel festival a procession with the cars of Hindu deities perambulates the streets. Dancers personating giants, or painted in yellow and red stripes like tigers, form a characteristic part of it.

appear very sorrowful and reluctant to go; a well-mannered bride should always be tearful at leaving her parents' home. On the journey she precedes her husband, in order that he may guard against her eloping with some other lover, as is said once to have occurred. She is sometimes enveloped in her white bridal veil, and etiquette requires that on meeting male acquaintances she should not raise her eyes from the ground until they have passed. The arrival is timed so as to occur at a lucky hour fixed by the astrologer, and is announced by the beating of tom-toms and a few gunshots. More elaborate ceremonies are usual among the better classes, and there is no occasion on which questions of precedence are so important. An essential condition is the consent of the parents.

The village funeral ceremonies are very simple. The body, robed in white, is carried by friends dressed in white, on a bier slung from a pole. It has a light arched roof, and is decorated with strips of the young leaves of the coconut palm; it leaves the house amid the loud lamentation of the women, which is also raised as soon as the person has died. The grave is dug at the family

burial-ground some distance from the village, at a sandy, open site in the jungle. The body is laid on the back at full length, and a low mound is raised over the grave, as in Europe, thorns being often placed on it to protect it from jackals. The bier is left at the side or on the grave, but no food offerings are made. The funeral party bathe in the village tank on their way home. The grave is not considered to be of any sanctity, but the burial-ground is avoided after dark, as a place liable to be haunted by a truculent demon called the *Sohon Yakā*, the grave demon.

Four or five days afterwards a Buddhist monk is invited to read the Buddhist scriptures for an

hour or two at the house, a number of friends and relatives being present. If possible, on the next day a *dāna*, a gift of food, is presented there, in the name and on behalf of the deceased, to as many monks as can be collected. They are preceded from the nearest temple by tom-toms and perhaps a pipe or two as music. This ends the ceremonies; neighbours and friends consume any food left by the monks. The spirit of the deceased is supposed to be present on both these occasions, and by the merit of the food-offering it is freed from its earthly trammels and enabled to depart for *Paralōka*, the other world. Prior to this offering it cannot leave the earth, and must remain on it as a disembodied ghost. A corpse must not be carried through a cultivated field or the crop might be injuriously affected.

Although in former times it was not unusual to burn the corpses of villagers, at the present day it is only



Photo by]

THE TOOTH-RELIC OF BUDDHA

[Colombo Apothecaries Co.,

The Tooth-relic of Buddha poised above a golden lotus, in the temple at Kandy; it is usually covered by the golden gem-set case. Buddha died about 480 B.C., his right canine tooth was brought to Ceylon about 800 years later.

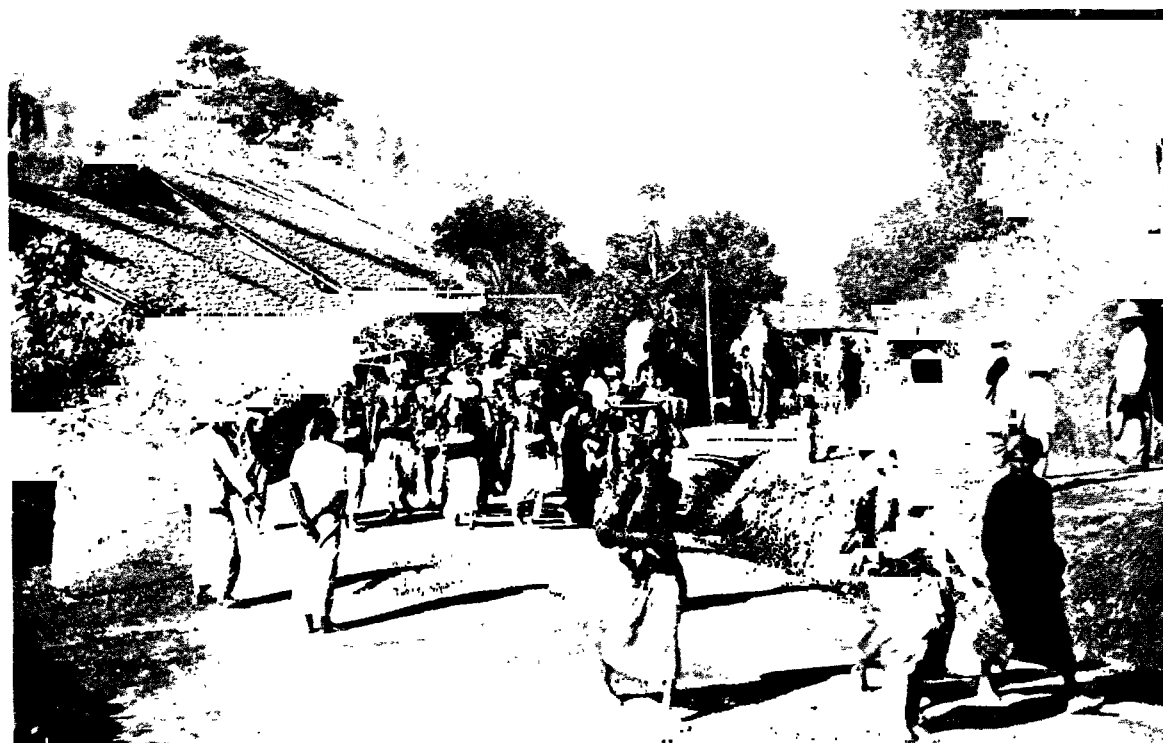
the members of the chiefs' families and Buddhist monks who are cremated. The body is enclosed in a coffin, over which in some cases a pall is laid. The bier is also constructed on a better scale than those used for the villagers. The funeral pyre is a rectangular erection of layers of dry wood and coconut shells, held up by stakes at the sides, and all is enclosed in a light high fence of areca stems or bamboos, decorated with the young leaves of the coconut palm (see illustration on page 430). A number of monks lead the way to the site, in one important funeral about eighty being present, followed by a band, or tom-toms and pipes. After these comes the coffin, carried by friends or dependents, behind whom are the relatives and many others, a white cloth being sometimes laid along the path on which the coffin is borne. It is carried three times round the



The annual Perahara festival lasts two weeks, and on each night the weapons and insignia of four Indian deities are carried through the town in procession. On the last night the tooth relic of Buddha is carried on the temple elephant. The elephants are preceded and followed by Kandian chiefs, before whom are dancers and tom-tom beaters.

[Colombo Apothecaries Co.]

Photo-hq]



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THE PERAHARA PROCESSION

The advance guard of the procession which conveys the Tooth-relic of Buddha is here seen on its return to the temple in Kandy

pyre while being sprinkled with unhusked rice, and is then placed on the structure, with the head to the west. On one occasion a light basket, containing a cup and plate and foods, was deposited at its side. Wood is then piled over the coffin, and kerosene oil is poured freely over the pyre to assist the combustion. A monk preaches a sermon on the vanity and fleeting nature and uncertainty of life, and the advantages of an attention to religious duties. A near relative, usually a cousin or maternal uncle, then applies a torch, and the pyre soon becomes a mass of flame (see illustration on page 432). After six or seven days the ashes are collected by relatives in an earthen vase, and buried quietly at some suitable site, a sapling, often a B5-tree, being planted on the low mound raised over them; but in the case of a superior monk a higher mound is occasionally raised and enclosed in a permanent brick shell, the site being in such a case close to the temple at which he officiated.

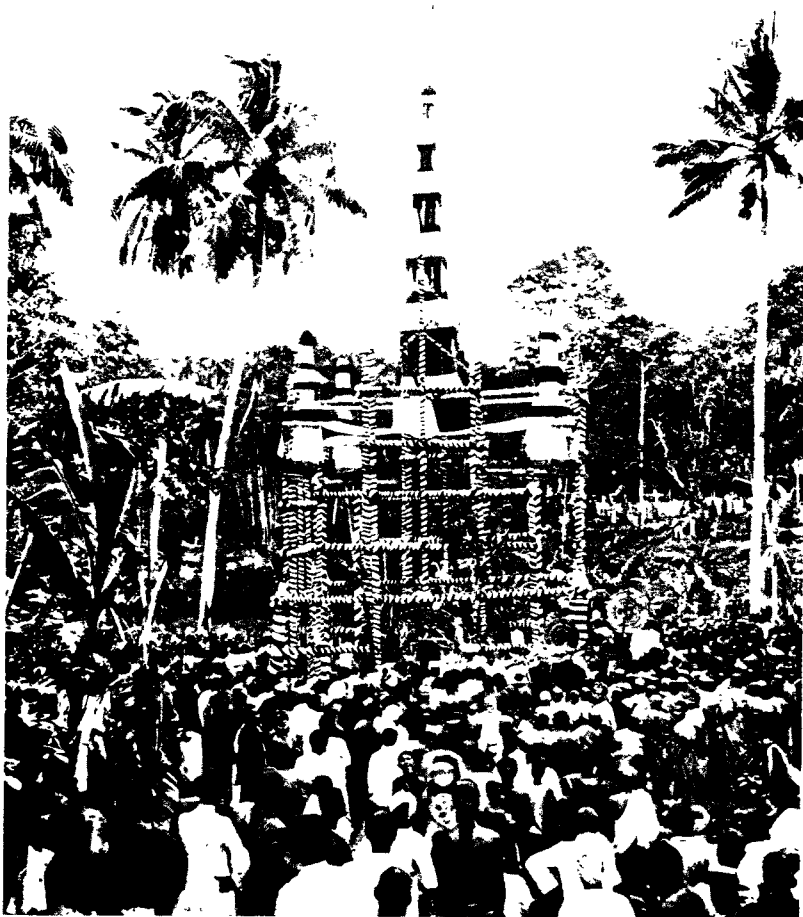
At the New Year, the full moon on April 12th or 13th, the chief events are the lighting of the first fire, the eating of the first food, and a few days later the anointing of the heads of all with a mixture of the five oils, these being done at lucky moments fixed by the astrologers, in order to ensure the general good-luck of the year. For the latter ceremony, a cup containing the oil being placed on a table or chair with a light beside it, the officiator, standing facing the quarter which has been declared to be auspicious, dips one or all fingers of the right hand in the oil, and draws the ends along the hair on the right side of the head, above the ears. He repeats the process for others during strict silence, and each anointed person then dips his fingers in a mixture of green leaves and water, and anoints himself in the same way.

The Perahara festival in Kandy lasts two weeks, on each night the weapons and insignia of four Indian deities being carried through the town in a procession with elephants, lights and dancers. On the last night the Tooth-relic of Buddha is carried in addition, and large numbers of people assemble on this occasion (see illustration on page 427). After passing through the town and leaving

the Tooth-relic at a temple on the way, the procession on this night proceeds to the river Mahaweli-ganga for the Water-cutting. At dawn next morning the four priests of the temples of the Indian deities draw a circle in the water with swords, and filling four vessels with the water in the circle, return with them to their temples, where they are stored until the next Perahara. At other sites the procedure varies, a white cloth held on the water by two men being depressed in the middle by the symbols of deities, and the water which percolates through it being taken; or a sharp sword cut is made in the water, and the pot filled before it resumes its level. The water is sometimes given in doses for the cure of sickness.

Although practically all Sinhalese are Buddhists their religion includes several other beliefs, among which are a conviction of the necessity of offerings, and a complicated ritual for propitiating several classes of demons called Yakās, and evil planetary influences; as well as a faith, chiefly among the Kandian Sinhalese in the north-west, in the existence of a series of local or district deities, who are the spirits of local chiefs or personages of importance, including some of the kings. These latter deities have the title *Bandāra* suffixed to their names; lists known to be incomplete contain about one hundred and twenty names of such spirits. They are sometimes beneficent, but often harmful and in that aspect require propitiation.

For all these services trained intermediaries, or priests, called *Kapurāla*, or *Kapuwā*, or in the maritime districts *Kattadiyā*, are necessary. Although their religious duties are of such importance, this does not affect their social position; when not professionally engaged they relapse into the state of ordinary villagers. In the ceremonies for inducing a demon to refrain from injuring a person whom he has afflicted with sickness, in some cases posturing and dancing with bent knees and arms, and recitation of laudatory verses addressed to the demon form a large part of the service; while in others dependence is chiefly based on the offering of suitable food according to a special ritual. In some of the services, especially in the maritime districts, the officiators wear fantastic head-dresses or light wooden painted masks, which are supposed to represent the appearance of the special demon appealed



Pl. 102

(Colonial Architectural)

CREMATION OF A BUDDHIST MONK

The ornamental structure seen in the illustration is erected over and round the funeral pyre at an important cremation. The poles of it are wrapped with strips of red and white cloth.

to. In the complete ceremonies for the demon called Sanni Yakā, who causes convulsions, severe toothache, headache, etc., no less than thirty-two different masks are worn in turn by the celebrant, each one except the last representing his features distorted by some form of the afflictions he causes. The last one shows him in his true features, as a mild, inoffensive-looking personage. At a certain point in the performance the demon who is addressed is supposed to enter the officiator and "possess" him; while this possession lasts all his actions and words are considered to be involuntary and to be those of the demon himself. As accompanists for the ceremonies and dancing there are always some tom-tom beaters, and often also blowers of reed-pipes, chank shells, and small straight horn trumpets with copper mouths.

When sickness attacks anyone the relatives first apply medical treatment, usually severe, in

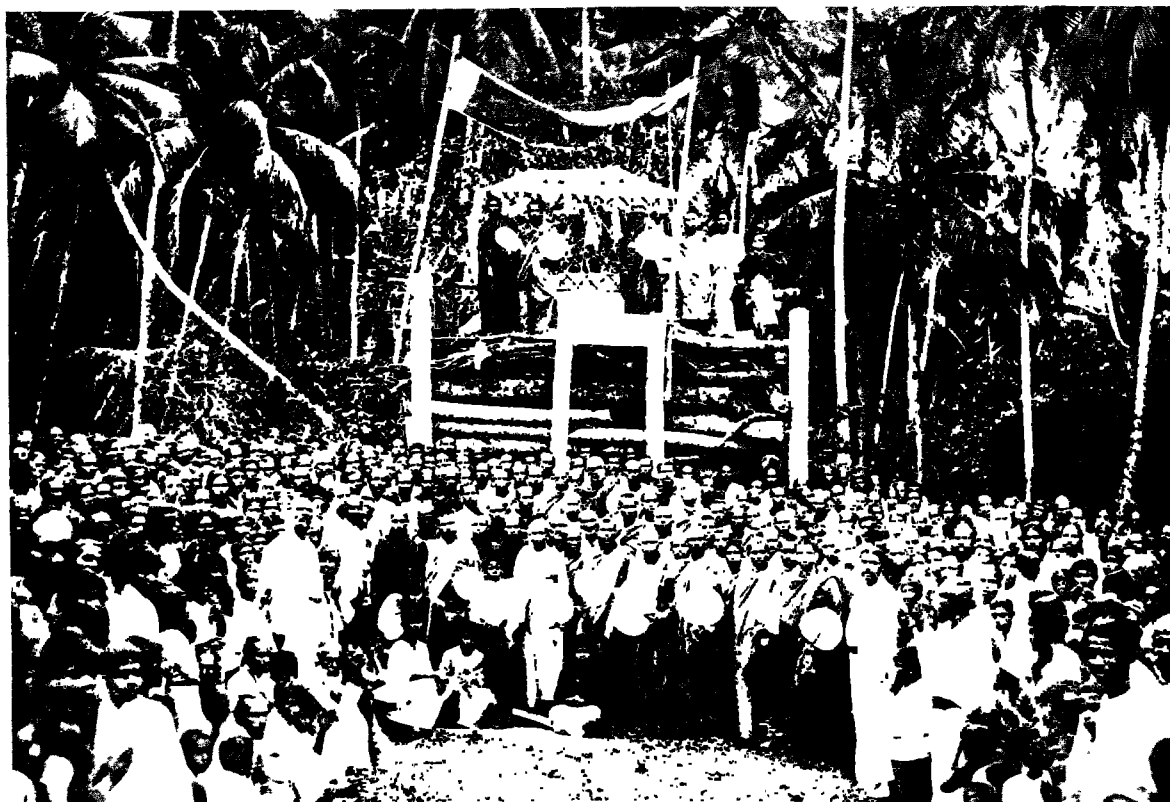


Photo 11

[London Apophyses Co.]

CREMATION OF A BUDDHIST MONK

The preaching of the funeral sermon from the summit of the pyre at the cremation of a Buddhist monk in the maritime district. The coffin is on the top of the pile beneath the canopy of the bier.

character, prescribed by a native practitioner. If after some days this appears to be ineffective it is concluded that the sickness is not one capable of cure in this manner, but is caused by some mimical influence, and must therefore be due to either a glance of the evil eye, or the action of a demon, or some evil planetary action. Application is therefore made to a soothsayer, who, after hearing an account of the symptoms, usually declares that the illness is caused by some demon whom he names, and recommends that he should be promised an offering. As a visible sign that this charge has been undertaken, a token, or "barē," must be hung on the person, or in the house or corn-store, there being a special one for each personage to be propitiated, who can thus easily recognize that it is for himself and no one else that the offering is to be made. It may be either a coin wrapped in a bit of calico coloured yellow with turmeric, and tied on the neck or arm, or merely a triple thread so coloured and tied, or a folded handkerchief put away on a shelf, or some other



Photo by

J.P. & Co.

A NAUTCH GIRL

Nautch or dancing girls are retained for professional service at the Hindu temples in Ceylon as well as in India, and occasionally exhibit their dances, consisting chiefly or posturing, at important domestic festivals, they wear an extravagant amount of jewellery. The illustration shows an example of the full-moon face which Eastern taste admires.



Photo 47

CREMATION OF A BUDDHIST MONK

(Colombo Apothecaries Co.)

After six or seven days the ashes are collected by relatives in an earthen vase and buried. A small mound is raised over them and a sapling, often a Bō-tree, planted upon it.

thing. The priest who is to officiate at the offering is summoned to the house, and sees that the proper *bārē* is prepared, and gives a formal notification of the offering to the deity concerned. Before the stated day he is expected to cure the sufferer.

There are thirty-five separate forms of the ritual called *Bali*, for driving away the evil influences of the planets and other heavenly bodies, the officiator being termed *Bali Tiyannā*, *Bali* placer. The performance, which commonly lasts during the whole night, consists chiefly of dances, and invocations chanted in honour of the causer of the sickness, with requests that his action on the patient may cease. The patient sits or lies on a mat at one end of the shed in which the ceremony takes place, facing the officiator, with a friend seated on each side. At each pause in the invocations these two cry out as loudly as possible, "Ayibō! Ayibō!"—"Long life! Long life!" (to the power addressed). The officiator is usually assisted by others in the dancing, and tom-tom beaters sometimes keep up an accompaniment. Lights are freely used, the dancers often holding torches also. A large stick frame, on which is a coloured relief in clay of the invalid, as well as representations of the symbols of some heavenly bodies, faces the sick person, who holds one end of a thread which is attached to the central figure.

When a demon is to be propitiated, the *bārē* is first offered, and on the appointed day or night, for which Wednesday and Saturday are preferred, the *Kapurāla* comes to the house with one, two, or several others, and meets there the tom-tom beaters who have been notified to attend. A stick altar resting on four legs is set up, food is cooked (the kind depending on the demon to be propitiated), and offered on the altar on plates formed of pieces of plantain leaves laid on a white cloth. Lighted wicks, or saucer-shaped earthenware lamps, are also lit and placed on the altar.

Everything used or offered should undergo three purifications called the three *Tēwāwa*—lustration, the waving of incense in a censer or sprinkled on a burning stick, and the waving, in the form of a figure eight laid horizontally, of the two ends of a piece of white cloth which is long enough for them to hang down from the celebrant's hands. The celebrant should have a white cloth covering his head and shoulders. The tom-toms are beaten as loudly as possible, and reed-pipes, trumpets, etc., blown to attract the demon's attention. He is then called to come and partake of the food. In some instances the priests then take torches in one or both hands, and dance while waving them about and sprinkling incense on the flame. The whole scene becomes weird in the extreme, and the men, ordinarily sane enough, might be thought to have lost their senses. All this takes place in the presence of the patient as in the *Bali* ceremony. The demon is adjured by the greater Indian Gods to allow the patient to recover in case he be still ill. In one of the maritime ceremonies already alluded to (that addressed to the *Sanni Yakā*) a *Kattadiyā* wearing a mask now comes forward from the back, looks at and touches the food, dances a little and retires, reappearing with a fresh mask on, and continuing thus until in the complete ceremony he has worn thirty-two. The leading *Kattadiyā* afterwards takes away the surplus articles, mats, etc., some being given to the assistants. The ceremony ends with the cutting in two of at least seven limes by the *Kattadiyā*, with a betel-cutter, on the body of the patient.

In the Kandian or interior districts of Ceylon attention is chiefly devoted to feeding the demons well, and the dancing becomes of secondary importance. This is also the case in the ceremonies in honour of the *Bandāras*. There are variations in the ritual in different districts.



Photomontage

THE PERIYAPALAYAM FESTIVAL

H. J. A. K. K. K.

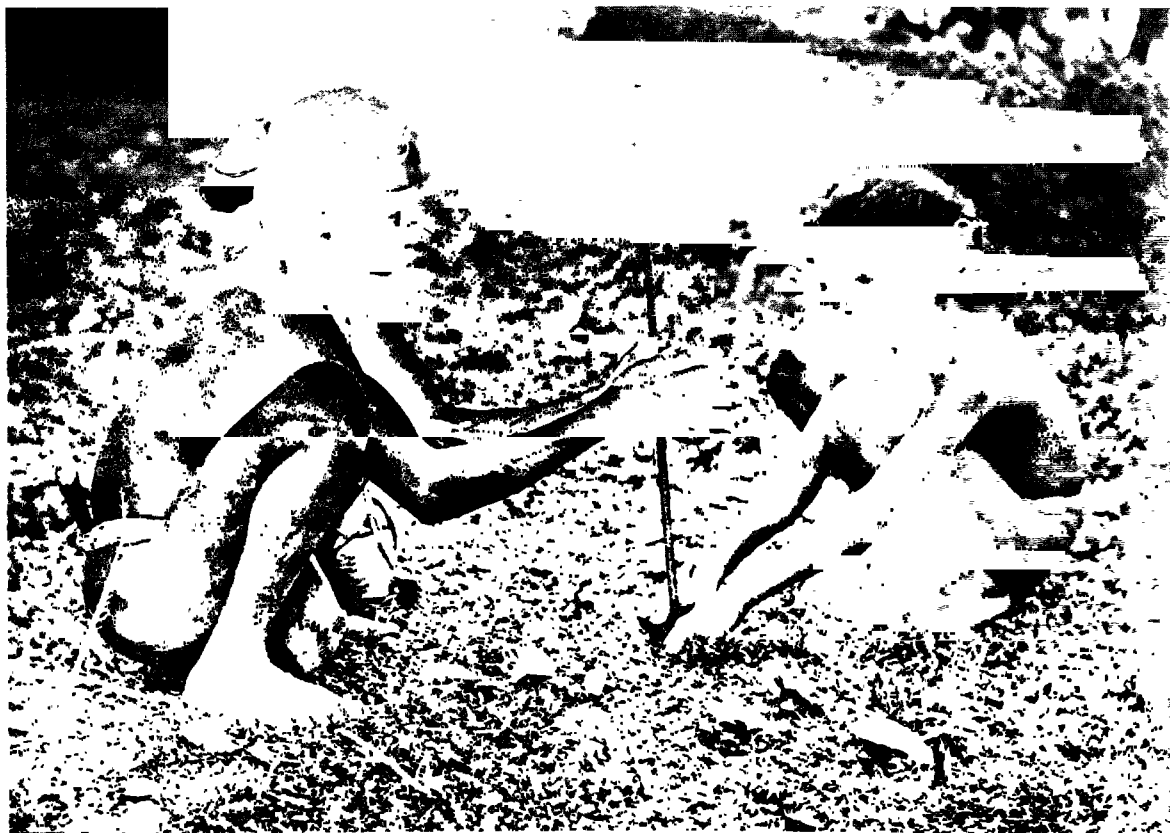
A scene at the festival held annually at the village of Periyapālayam, near Madras, at which, in performance of a vow, devotees crawl or roll on the ground round the shrine of the village goddess Mariamma, which is represented in the background.

CHAPTER XVI

SOUTHERN INDIA. By E. THURSTON, C.I.E.

INTRODUCTORY

THE southern portion of the Indian Peninsula is essentially the home of the Dravidian people, speaking the Tamil, Telugu, Canarese, Malayālam, and Tulu languages, who make up the bulk of the vast Hindu population. Abundant evidence exists that Southern India was inhabited, prior to the arrival of the Dravidians, by a race of people, dark-skinned, short of stature, and broad-

*In the collection of*

MAKING FIRE BY FRICTION

[E. Thurston, C.I.E.]

The Kanilars of Travancore make fire by friction, by twisting vigorously between the palms a stick of hard wood, or the blunt end of an arrow which fits into a cavity in a piece of soft wood pressed down on the ground by a second person.

nosed, now represented by the various forest or jungle tribes, who have been described as the microscopic remnant of a once more numerous and dominant race. These Pre-Dravidian tribes are linked by ethnic affinities with the Veddas of Ceylon, Sakais of the Malay Peninsula, Toalas of Celebes, and possibly the Australians. Their connection with Australia has been based by some writers partly on the existence of a boomerang in both countries. The South Indian "boomerangs," or curved throwing-sticks, lack the blade-like flatness and spiral twist which are characteristic of the Australian boomerang. They are, at the present day, used in the Tamil country for knocking over hares and other small game; and, at a wedding in one of the Tamil castes, an exchange of boomerangs takes place between the bride and bridegroom.

Conversion to civilization, and the re-training influence of the British Government, have, in recent times, brought about a marked change in customs, some inhuman and barbarous, others



[Photoby]

W. A. K. O.

TIYAN WOMAN, MALABAR

Woman of the Tiyā caste in Malabar, where the females of many castes wear no clothing above the waist. Metal discs or rolls of palm-leaf are inserted in the lobes of the ears, which are dilated during infancy. The tāli (marriage badge) and metal talismans are suspended from a necklace round the neck.

picturesque or romantic. To the former category belongs the Meriah rite of the hill Kondhs, at which dedicated, purchased, or kidnapped victims were offered as a sacrifice to the Earth Goddess, to insure good crops. Of this barbarous rite, a wooden sacrificial post, carved so as to form a rude representation of an elephant's head, which is preserved at the Madras Museum, remains as a lasting memorial (see illustration on page 458). At the present day, buffaloes, monkeys, sheep or goats are sacrificed as a grudging substitute for the human victim.

In former days, the nomad Lambādis, before proceeding on a journey, used to bury a little child in the ground up to the neck, and drive the pack-bullocks over it, to secure a successful expedition. Now, however, a goat or chicken is buried alive, and the cattle are driven over it.

Infanticide as a tribal custom prevailed, in former days, among the Kondhs, and, in the middle



Phot. C. N.

LEAF GARMENTS

Amalia Krishna Rao

The Vettuvan women of the west coast wear garments made of a cluster of leaves suspended from the waist. The origin of the custom is connected with a legend of the god Parameswara, who decreed that they should wear this form of clothing, which should be changed every day.

of the last century, whole villages were found in which there was not a single female child. The custom of killing female infants by suffocation also prevailed among the hill Todas, and there is still a conspicuous but diminishing preponderance of males over females in the tribe.

As in Africa, Australia, and Polynesia, artificial deformity of the hand is produced in one section of the Vakkaliga caste in Mysore, by chopping off some of the fingers of certain women when a grandchild is born in a family, in obedience to a legend relating to the god Siva, who ordered that two fingers should be sacrificed at his temples in perpetuity. In an account of this deformity, Mr. F. Fawcett writes that "at present some take gold or silver pieces, stick them on the fingers' ends with flour paste, and either cut or pull them off. Others simply substitute an offering of small pieces of gold or silver for the amputation. Others, again, tie flowers round the fingers that used to be cut, and go through a pantomime of cutting by putting a chisel on the joint."



[Photo 10]

[W. & A. K. 1000]

Form of salutation among the Todas of the Nilgiri hills, in which a woman raises the foot of another woman to her face

been called the "fig-leaf state" of society. Leaf garments, in the form of an apron or petticoat suspended from the waist, are still worn by some females of the "depressed classes," such as the Koragas, Vettuvans, and Thanda Pulayans (see illustration on page 436). Formerly this was the only covering allowed them, but it is at the present day sometimes replaced by, or worn over a cotton garment, the women retaining it because its disuse would bring bad luck. When a Thanda Pulayan first dons the garment made of the leaves of a sedge (*thanda*), which replaces the strip of palm-bark worn in early childhood, a ceremony, called "thanda-marriage," is the occasion of a family feast. A man is said to be much disgraced if he is thrashed with one of these garments.

Mutilation as a means of "improving" personal appearance is best illustrated by the practice of dilating the lobes of the ears, which reaches its highest development in the southern Tamil country. This disfigurement is effected by boring the ears of children when babies, and gradually enlarging the holes with plugs of cotton-wool, and afterwards by means of rolls of palm-leaf, heavy pieces of lead, and metal discs, till the ears reach, in some cases, to the shoulders.

Among the jungle Kādurs and Mala

The making of fire by friction of two pieces of wood is still practised by some of the hill and jungle tribes (see illustration on page 434), but is fast disappearing in favour of the use of lucifer matches. By some Brahmans, the sacred fire in connection with the marriage and other rites is still made by friction with the wood of the jak and sacred fig-tree (*hīphal*). By the Todas the use of matches is forbidden within the precincts of the dairy temple, and at the cremation of males, but I have myself supplied a box of matches for lighting the pyre at the funeral of a Toda female.

Some tribes on the west coast have only recently advanced beyond what has



[Photo 11]

[W. & A. K. 1000]

When meeting an elder male relative, a Toda woman of the Nilgiri hills kneels on the ground, or bows down before him, and places her head beneath his foot, which she supports with her hand

Vēdāns, the custom prevails of chipping the incisor teeth of both sexes into a sharp-pointed cone with a chisel or bill-hook.

Branding of various parts of the body with a red-hot needle, stick of turmeric, cheroot, or other agent, is resorted to as a cure for infantile convulsions, colic, sore eyes, and other ailments, or with a view to warding off disease. Many Toda men may be seen with raised cicatrices (scars) on the shoulder, produced as the result of branding the skin with the sacred fire-sticks. The operation is believed to enable them to milk the buffaloes with perfect ease.

The operation of tattooing is performed on the women of many castes by professional female tattooers of the Korava tribe, who travel about from place to place, tattooing and telling fortunes.



In the conclusion.

PRAYING FOR OFFSPRING.

[E. Thorston, C.I.E.]

A childless Hindu couple are seen praying for offspring before the lingam stone (phallic emblem), stone images of the portly elephant-god Ganēsa or Ganapati, and figures representing the double-snake symbol and the lingam carved on slabs of stone, which are set up on a platform at the base of a sacred tree.

The desired pattern is traced on the skin with a blunt stick dipped in the marking-ink, and pricked in with sewing-needles fastened together by thread. By the Todas the pattern is pricked in with the spines of the barberry, and, in the plains, the thorns of the bābul-tree are sometimes used. In the Canarese country, a figure of the monkey-god Hanumān (see illustration on page 454) is tattooed on the shoulder, to relieve pain. Among the hill Koyis, it is considered very important for the soul in the next world that the body should have been adequately tattooed.

BIRTH AND NAME-GIVING

IMPORTANT rites are carried out by many castes. For example, an elaborate ceremony is performed with the object of pacifying evil spirits which may disturb the woman, by the Tiyaṅs of Malabar, with the assistance of members of the washerman caste and "devil-dancers." In the



[White & Klein]

PROCESSION AT KUMBAKONAM

Hindu procession at Kumbakonam, in which elephants, with the forehead painted with the sect-marks, and camels take part. In front of the elephants a small boy is riding on a white bullock carrying kettle-drums, and in the rear natives are carrying decorated umbrellas. The natives in the foreground clad in white are members of the police force.

[Photo by]



Photo.

GURU RECEIVING OFFERINGS

[Wired K'ion.

The Guru, or spiritual adviser, is seated beneath a canopy decorated with models of paroquets and other ornamentation. In front of him musicians are playing on various musical instruments, and a boy, whose forehead is smeared with the religious sect-mark, holds aloft a standard.

course thereof a pattern is drawn on the ground beneath a structure made of plantain-stems, round which the woman walks, and throws into it a burning wick. Music and dancing are continued far into the night, and, at the conclusion of the ceremony, a fowl, which is sometimes decapitated, is applied to the woman's forehead, and rice is thrown over her.

At the fifth, seventh, or ninth month of confinement, the Nayers of Malabar go through a ceremony, of which the dominant feature is the expression of juice from the leaves of a tamarind-tree, which is boiled with rice. A small portion of the mixture is placed in a folded jak-leaf, and the woman's brother pours it along the blade of a knife into her mouth.

During the seventh month of the first confinement of a hilly Badaga woman, a ceremony is performed, at which the marriage contract is finally sealed by the husband throwing a thread round his wife's neck. If the thread gets entangled in the woman's bunch of hair, the size of which is increased for the occasion by the addition of false hair, he is said to be fined a few rupees.

Among some castes in the Tamil country, a woman, at the seventh month, stands on the marriage dais, while water coloured red and lights are waved, to avert the evil eye. Bending down, she places her hands on two big pots, and milk is poured over her back from a betel-leaf by her sister-in-law or other relation. In a variant of the rite a pattern is drawn on the back of the woman with rice-flour, and milk is poured over it. The husband's sister decorates a stone in the same way, and prays that the woman may have a male child as strong as a stone.

An interesting custom among the Oloris of the west coast is the presentation of one or two fowls to the woman by her maternal uncle. These are tended with great care, and, if they lay eggs abundantly, it is accepted as a sign that the woman will bear numerous off-spring.

In a note on the Adivi or forest Gollas of the Telugu country, Mr. F. Fawcett writes that, "when a woman feels the pains of labour, she is turned out of the village into a little leaf or mat hut. In this hut she must bring forth her offspring unaided, unless a midwife can be called in before the child is born. For ninety days the woman lives in the hut by herself. If anyone touches her, he or she is, like the woman, turned out of the village for three months. The woman's husband generally makes a little hut about fifty yards away from her, and watches over her; but he may not go near her. Food is placed on the ground near the woman's hut, and she takes it. On the fourth day after childbirth, a woman of the village pours water on her, but she must not come in contact with her. On the fifth day, the villagers clear of stones and thorny bushes a little bit of ground on the village side of the hut, and to this place the woman removes her hut. On the ninth, fifteenth, and thirtieth days, she removes the hut in the same way nearer to the village, and again once in each of the two following months." On the ninetieth day, the washerman washes her clothes, she is taken to the temple, and a purificatory ceremony is performed at her home.

When a hill Kota woman is first confined, her husband lets the hair of his head and face grow long, and leaves the finger-nails uncut. After the child is born, the father places twigs of five thorny plants, with twigs of a sacred tree set alight by friction, in a row outside a special hut, which the woman enters, carrying the child, and walking backwards between the twigs.

The husband of a Mukkuvan in Malabar lets the hair grow long until after childbirth, and is shaved on the third day after birth. At the spot where birth takes place, a coconut, betel leaves and arecanuts are arranged. The coconut is broken by someone belonging to the same sept as that of the father of the infant. Pollution is got rid of on this day by the barber sprinkling water on the Mukkuvan houses, and also at the temple.



Photo 102

A RELIGIOUS ASCETIC

A religious ascetic with the nails of the left hand elongated and distended as the result of prolonged growth, and the hair of the head and beard unkempt

[W. & A. K. 100]

As soon as a Coorg boy is born, a miniature bow and arrow, made from a castor-oil plant, are placed in his hands, so that he may be introduced into the world as a warrior and huntsman.

At the name-giving ceremony among the Nayars of Malabar, the senior male member of the family gives the child a mouthful of milk mixed with slices of plantain and sugar, and repeats its name into its ear three times.

When the time for naming a Koraga child on the west coast has arrived, the woman with the baby sits on a mat, a black thread is tied round the infant's waist, a coconut is split in two, and one piece given to the mother. The Koragas, like some Oriya castes, name their children after the days of the week, which are called after the planets. Among the Oriyas, Saturday seems not to



Phototyp

[Wiel- & Klein.]

Snake-worship, MYLAPORE

The supplicant is represented as performing snake-worship before an altar set up beneath a sacred tree. The worship of the deadly and sacred cobra prevails throughout South India, more especially on the west coast, where snake-groves, sometimes covering many acres, abound. These groves contain large numbers of stones carved with images of cobras.

appear, probably, as has been suggested, because from the time of the earliest Arcadian mythology Saturday has been a day of evil omen.

At the naming of a child among the hill Kondlis, a dog is killed, and liquor, which is an essential in many of their ceremonies, procured. The feet of the infant are washed, and, after the priest has tied a cord to a sickle, a performance of divination is gone through. Rice is put on the sickle, and a series of names repeated, the name selected being the one at the mention of which the sickle moves.

Of the convale, or custom in accordance with which the father takes to bed and is doctored when a baby is born, a good example is afforded by the nomad Koravas or Yerukalas. In a note on this custom, Mr. F. Fawcett writes as follows: "Directly a woman is brought to bed, she is given *asaetida* rolled in betel-leaf. She is then given a stimulant composed of *asaetida* and other drugs. The husband partakes of a portion of this before it is given to the woman. Very soon after



Photo top]

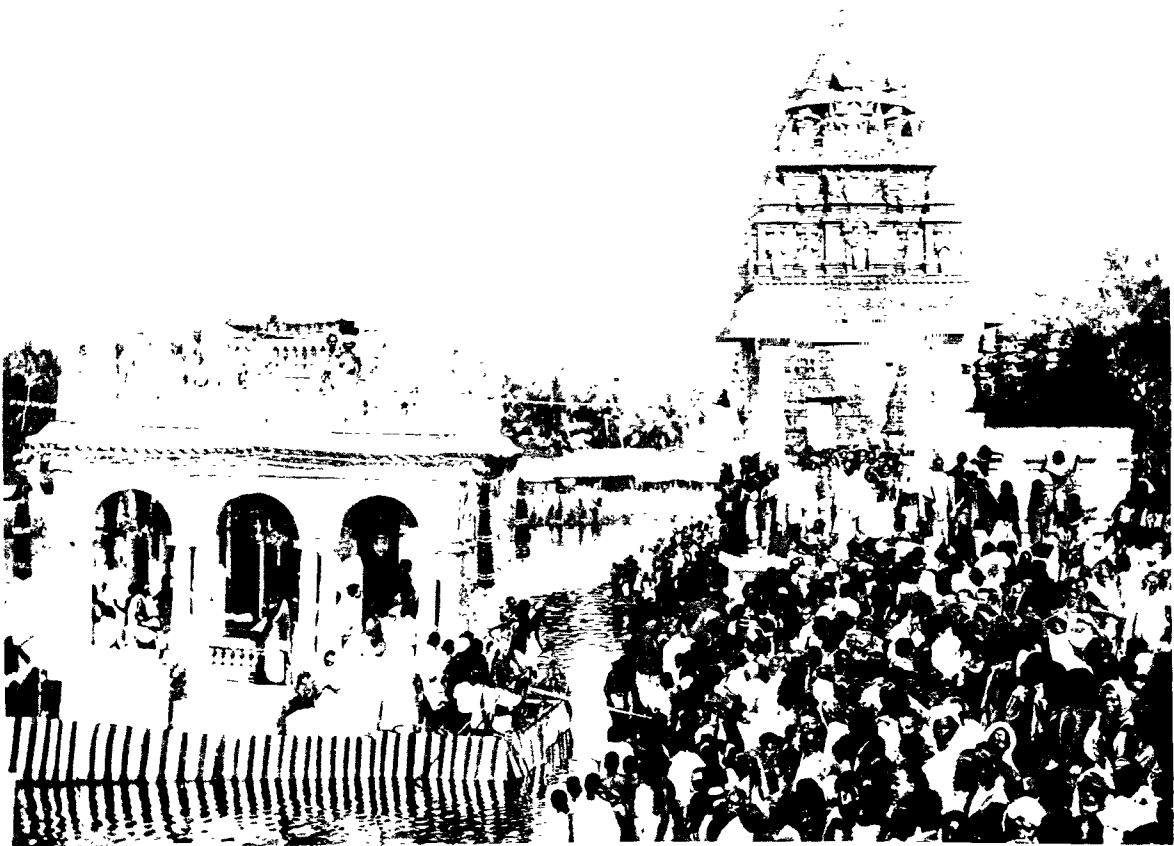
A HINDU BRIDE

[W. A. A. A. A. A.]

A Hindu bride in the Tamil country, dressed up in her wedding finery, with the head, nose and ears bedecked with jewellery, and wearing bangles, finger- and toe-rings. Large sums of money are expended on the occasion of a marriage, the ceremonies in connection with which often last over many days.

the woman is confined, attention is paid exclusively to her husband, who wraps himself in his wife's cloth, and lies down in her place beside the new-born infant. He stays there for at least some minutes, and then makes room for his wife."

In an account of the custom in another locality, the Rev. J. Cain informs us that immediately before birth "she informs her husband, who immediately takes some of her clothes, puts them on, places on his forehead the mark which the women usually place on theirs, retires into a dark room, where there is only a very dim lamp burning, and lies down in the bed, covering himself up with a long cloth. When the child is born, it is washed, and placed on the cot beside the father.



Photogenic

THE TEMPLE CAR FESTIVAL, KUMBAKONAM

[Wells & Kirtin]

The scene illustrates a Hindu festival, which is held periodically at the sacred town of Kumbakonam, during which the car is floated on the waters of the sacred tank. On the bank thereof is a mantapam, or shrine, the roof of which is adorned with figures of deities.

Asafetida and other articles are then given, not to the mother, but to the father. He is, not allowed to leave his bed, but has everything needful brought to him."

INITIATION CEREMONIES

It is unnecessary to deal here with the rites as carried out by the Muhammadans and Cochin Jews, or with the ceremonies of initiation, such as investiture with the sacred thread, which are essential in the case of Brahmans.

During the days of the Muhammadan usurpation in Mysore it was a common practice of Tippoo Sultan to make his European prisoners of war go through initiation rites, and put rings in their ears as a badge of slavery. Hindu boys were also seized and initiated, and when they grew up, enlisted

in a military corps. It is a curious fact that, even at the present day, the initiation rites are performed on some members of the Hindu caste of Kallans. The suggestion has been made that the custom is a survival of forcible conversion to the Muhammadan faith in by-gone days. At the time appointed for the performance of the rite, the youth is carried on the shoulders of his maternal uncle to a grove or plain outside the village, where the operation is carried out by a barber-surgeon.

When an adult Hindu joins the Dayarē Muhammadans of Mysore as a convert, an interesting mock rite is performed, a strip of betel-leaf being snipped.

Certain sections of the Hindu community have to undergo the operation of branding during infancy, at the time of marriage, or on other occasions. In some cases the candidate proceeds to a mutt, or religious institution, where he is branded with the mark of the chakra ("wheel of the law") on the right shoulder and sometimes the abdomen, and of the sacred conch or chank-shell on the left shoulder. Thus branded, he carries on his body through life an outward and visible sign of the deity. As the operation is believed to remove sin, some orthodox Hindus submit to a repetition thereof at irregular intervals. The branding is carried out with a heated copper or brass instrument



By the court-yard.

KĀPU BRIDAL COUPLE

A Hindu bride and bridegroom in the Telugu country. The essential feature of the marriage ceremony among Hindus is the tying of a gold ornament—the sign of the married state—on the neck of the bride.

[F. Houston, C.I.E.]



Before the ceremony.

GĀNIGA BRIDAL COUPLE

A Hindu bridal couple in the Canarese country. The bride is decorated with jewellery and ample body-cloth, and the bridegroom with embroidered waistcoat and smart turban.

[F. Houston, C.I.E.]

bearing the symbols, and the mystic syllable *Om*, and other sacred formulæ, are imparted to the disciple. It is said that, if he is strong, the instruments are well heated; whereas, if he is weakly, they are allowed to cool somewhat before they are applied. In the case of babies, the instruments are pressed against a wet rag before they are applied to the skin.

The Lingayats, who have been described as a sect of Hindu Puritans, wear the lingam (phallic emblem) as a symbol of the god Siva, enclosed within a metal casket, or in a red silk scarf tied round the neck or arm. Lingayat children are invested therewith during infancy by the spiritual adviser of the family. The lingam is smeared with sacred ashes and tied on the child, a rosary of holy rudrāksha beads is placed round its neck, and the appropriate sacred formula is repeated into



THE TEMPLE CAR FESTIVAL, KUMBAKONAM

A Hindu temple priest being carried through the streets to the sacred tank at Kumbakonam in an elaborately decorated palanquin. His right shoulder is smeared with the religious sect-mark, and round the neck he wears a rosary of beads.

its ear. Holy water, with which the feet of the priest have been washed, is poured over the lingam, and some of the cooked food which has been prepared for the priest is placed in the child's mouth.

In the Canarese country, the custom prevails in some castes of dedicating to the deity certain girls, called Basavis, who, like the *Dēva-dāsīs*, or dancing-girls, lead a public life. In one form of the ceremony of initiation, a *tālī* (marriage-badge) attached to a string of black beads is tied round the neck, and the girl is branded on the shoulders with the emblems of the chank and chakra. In a variant of the ceremony, a sword with a lime-fruit stuck on its point, which represents the bridegroom, is placed by the girl in the sanctuary of the deity. In other cases, the girl is on an auspicious day tied by means of a garland of flowers to a lamp such as is carried by some religious mendicants. She is released either by the man who is to receive her first favours, or by her maternal uncle, and a string of black beads is tied round her neck. It is an interesting fact that, as a

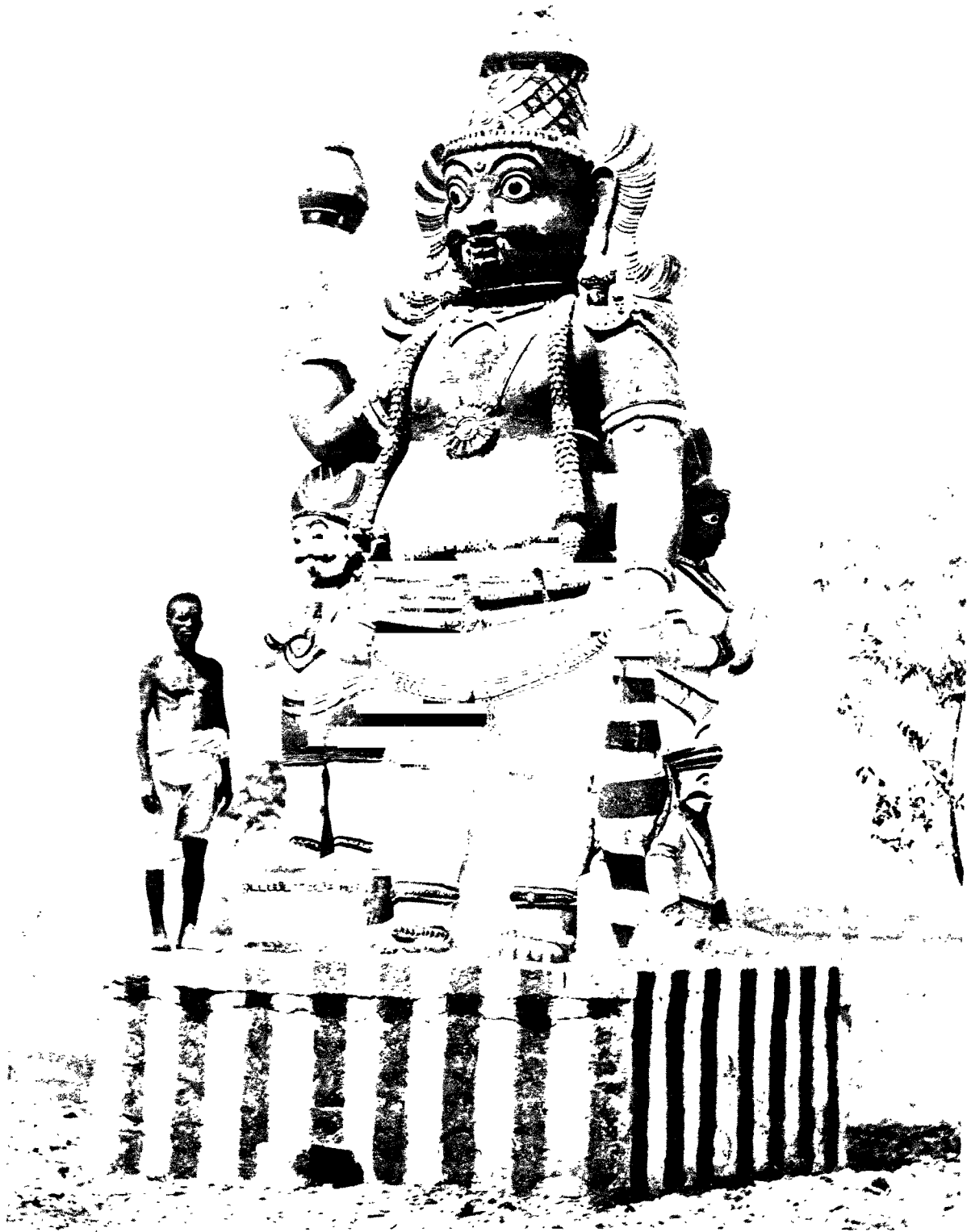
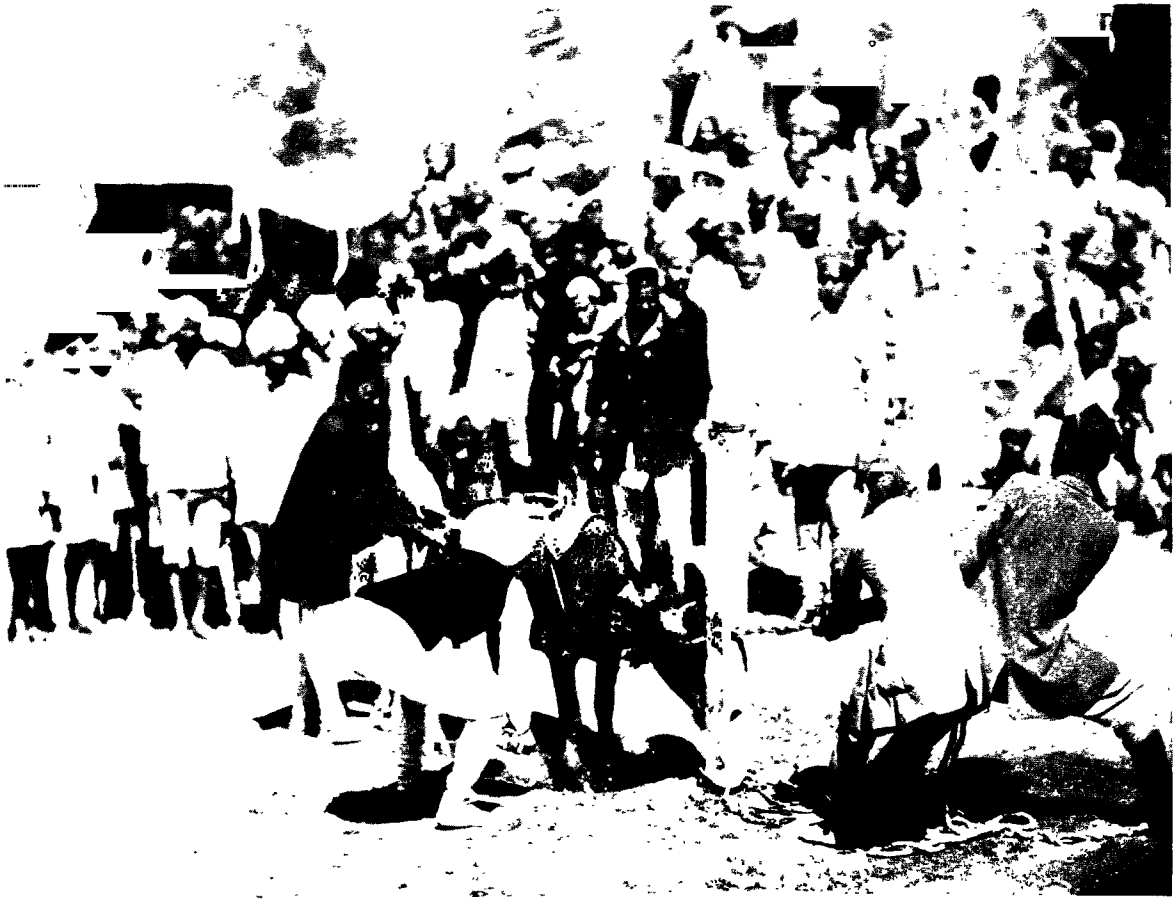


Photo by

[V. Arunachalam, 1906.]

A VILLAGE DEITY

A colossal statue of the gate-keeper god with his attendants, in the Tamil country. The figures of the village deities, or Grāma Dēvatas, are, if small, often made out of clay by members of the potter caste, and, if large, of bricks covered with mortar, which is painted



Phot. by

[Wells & Kirtin.]

BUFFALO SACRIFICE.

The buffalo is represented as being tethered to the sacrificial post, in front of which it is to be executed. The sacrifice of buffaloes, sheep, goats, and fowls is frequently resorted to with the object of appeasing the wrath of the deity.

Dēva-dāsi can never become a widow, some Hindus, in order to secure good luck, take the tāli required for a wedding to one of these women, who prepares the string for it.

Among the Telugu Mādhigas, certain women, called Mātangis, who are dedicated to the goddess, go through an elaborate ceremony of initiation. In the course thereof, a pattern is drawn in colours in the courtyard of the house, and pots are arranged, as at a wedding, at the corners and in the middle thereof. The candidate, who is dressed in a white garment, is seated close to the central pot, and a bamboo basket containing a pot bearing the device of the footprints of the goddess, an earthen or wooden receptacle, an iron lamp and a cane, is placed on her head. The officiating priest then ties a bottu (marriage-badge) on her neck in the name of the goddess. The basket, which, with the articles contained in it, constitutes the insignia of a Mātangi, should never be placed on the ground and, when not wanted, is hung up at the house, or placed in a niche in a wall. During the celebration of the village festivals of the Mādhigas a woman, who is regarded as the incarnation of the goddess Mātangi, abuses and spits upon the people assembled, who do not take this as an insult, because they think that her saliva removes pollution.

In the tribe of lall Badagas, who are agriculturists and cattle-breeders, a boy, when he is about seven or nine years old, is initiated into the duty of milking, and has to milk a cow or buffalo on an auspicious day, or on New Year's Day. He receives from his father or other relative a bamboo vessel nearly full of fresh-drawn milk, and is conducted to a buffalo, which he milks into the vessel. He then takes the vessel filled with milk into the house and pours some of the sacred fluid into all

his eating-vessels. He sprinkles the faces of his parents and other relatives with the milk, and they give him their blessing. Finally, he enters the milk-house, and pours milk into his bamboo vessel. From that moment he has the right to go into the milk-house.

At the initiation of a Korava girl into the profession of fortune-telling, she is blindfolded. Boiled rice and green gram (gram) are mixed with the blood of a black fowl, black pig and black goat. Of this mixture the girl must take at least three mouthfuls, and, if she does not vomit, it is accepted as a sign that she will become a good fortune-teller. Black animals are regarded as being of good omen, and it is on record that on the day of the battle of Seringapatam, which an astrologer had pronounced to be inauspicious, Tippoo Sultan, who was killed by the storming party, though a Muhammadan, gave black buffaloes and goats to Brahmans to avert defeat.

When an outsider is received into the fraternity of the Donga (thieving) Dāsaris, he is conducted to the bank of a river, where he has an oil bath, and is presented with a new cloth. A twig of some sacred tree is set on fire, and the tongue of the man who is to be received into the community is burnt. He is then permitted to partake of a feast with the castemen.

In the Dandāsī caste, the traditional profession of which is thieving, an interesting ceremony of initiation into the hereditary occupation is performed on the birth of a child. When it is a few days old, the headman is invited to attend. A hole is made in the wall, or beneath the door-sill. Through this the infant is passed by the headman three times, and received by members of the family. Each time the headman repeats the words, "Enter, baby, enter. May you excel your



A SACRED BULL

A stone figure of the sacred humped bull Nandi, decorated with trappings, and reclining within a stone shrine supported by pillars carved with religious emblems. The most famous of these colossal figures are in the Hindu temple at Tanjore, and on Chamundi Hill near the city of Mysore.

father ' ' ' The Dandāsis deny the existence of the custom at the present day, but an old woman admitted that her grandchild was passed through a hole beneath the door.

CEREMONIAL IN CONNECTION WITH CHILDHOOD AND YOUTH

THE attainment of maturity is a very important event in the life of a girl, and she goes through a period of ceremonial seclusion, being frequently confined in a hut specially erected for the occasion. This is constructed, sometimes by the girl's maternal uncle, out of green coconut-leaves or leafy twigs of some special tree. By some Okkiliyans in the Tamil country the first hut is broken up, and a new one erected on the third, fifth and seventh days. At the end of the period of pollution, the hut is often set on fire by the girl or her uncle, and burnt to the ground. Among the hill Savaras the girl is guarded at night by her relations. At the conclusion of the ceremonial the hut is burnt down, and the pots which have been used by the girl are broken into small pieces, owing to a belief that if rain-water collects in them, she will not bear off-spring.

To ward off devils, twigs of various trees are stuck in the roof, and a piece of iron, margosa-leaves, twigs of the strychnine tree, and the arka plant, are placed within the hut. In some cases, a framework made of broom-sticks and pieces of palm-leaf, or a bow, are placed therein, and worshipped daily.



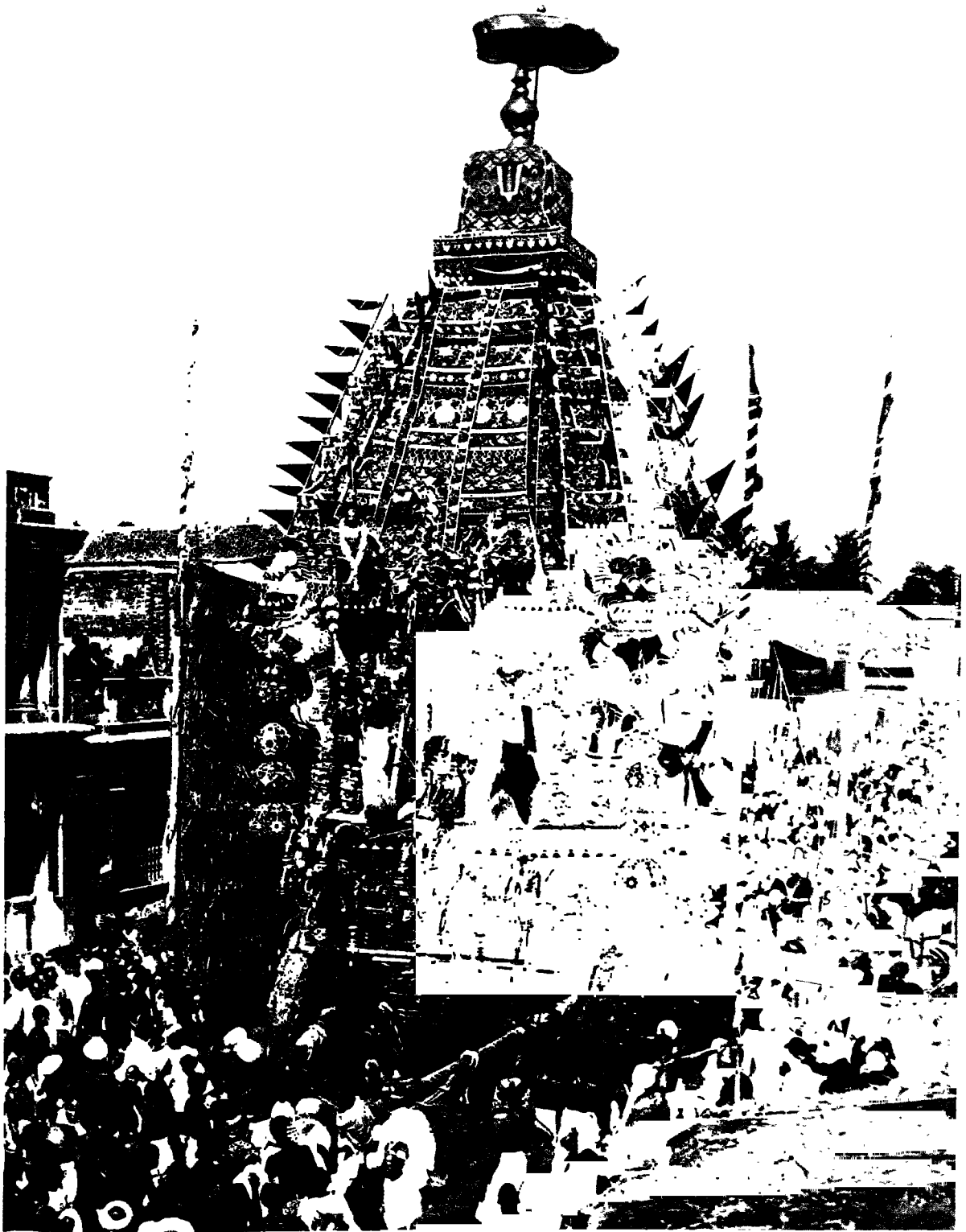
Photo 113

A HINDU HIGH PRIEST, TIRAPADI

The high priest of a Hindu Vaishnava temple, clad in ceremonial attire and seated in a decorated chair. The forehead and nose are painted with the Vaishnava sect-mark, and the chest and shoulders are smeared with other religious emblems.

In the Oriya country the girl sometimes sits apart in a room, within a space enclosed by arrows stuck in the ground, round which a thread is passed seven times. A cradle containing a stone is suspended from the roof.

At the puberty ceremony of a Triyan girl in Malabar, her aunt or other female relation pours gingelly-oil from a cup made out of a leaf of the jak-tree over her head, on the top of which a small gold coin has been placed. The oil, with the coin, is received in a dish, and it is regarded as a good omen if the coin falls in a certain position.



[Photo by]

THE NEW YORK

A TEMPLE CAR, MYLAPORE

The cars attached to Hindu temples, which are the vehicles of the deities, are, on ceremonial occasions, dragged through the streets by coolies by means of stout ropes. The car, which is elaborately carved with mythological figures and other devices and emblems, is decorated with an umbrella, flags and other ornaments.

Among some castes in South Canara, the girl sits in the courtyard of the house on five unhusked coconuts covered with a bamboo cylinder, such as is used for storing rice. Women place pots filled with water, and containing betel-leaves and areca-nuts, round the girl, and empty the contents over her head. She is then secluded in an outhouse. The coconuts are given to the washerwoman as her perquisite. At the conclusion of the ceremonies among the Canarese Kāppiliyans, some food is placed near the entrance of the house, and a dog is allowed to eat it. While so engaged, it receives a severe beating, and, the louder it howls, the better is the omen for the girl being blessed with a large family.

A Pulluvan girl in Malabar is, on the seventh day, anointed by seven young women, who make



Picture

[Wilde & Klein.]

THE MAHAMAKHA FESTIVAL, KUMBakonam.

Scene during the Mahamakha festival which is held once in twelve years at Kumbakonam. A vast crowd of Hindu pilgrims bathe and plunge their heads in the water of the sacred tank.

an offering to the devils by which she may be possessed, in the form of a triangle made of the rind of a plantain tree, to which pieces of tender coconut and miniature torches are attached. The triangle is waved round the girl's head, and disposed of by floating it on water.

To avert the baneful effects of the evil eye, a wave-offering of betel-leaves, plantains (bananas), cooked flour paste, a vessel filled with water, or an iron measure containing rice with a style stuck in it is made; or lamps made of flour paste are placed on a sieve, coloured water, and burning camphor, are waved before the girl, who is sometimes struck on the waist and sides with flour cake tied in a cloth, while women strike the ground with a rice-pestle.

Belief in the influence of the evil eye is widespread, and, to avert it, ceremonies are performed in case of sickness, during the marriage ceremonies, at the building of a house, and on other occasions. With the same object, monstrous straw figures are set up in the fields to protect the ripening

crops, and images, carved in wood or made of bricks and mortar are set up in the verandas of houses. (See illustration on page 469.)

MARRIAGE CUSTOMS

MANY quaint methods of selecting a man as a husband survive. For example, there is a custom among some Kallans that, at the Māttupongal festival, festoons of split coconut-leaves, and cloths containing coins tied up in them, are tied to the horns of bullocks, which are let loose, amid the din of tom-toms and other music to terrify them. A maiden accepts as her future husband the

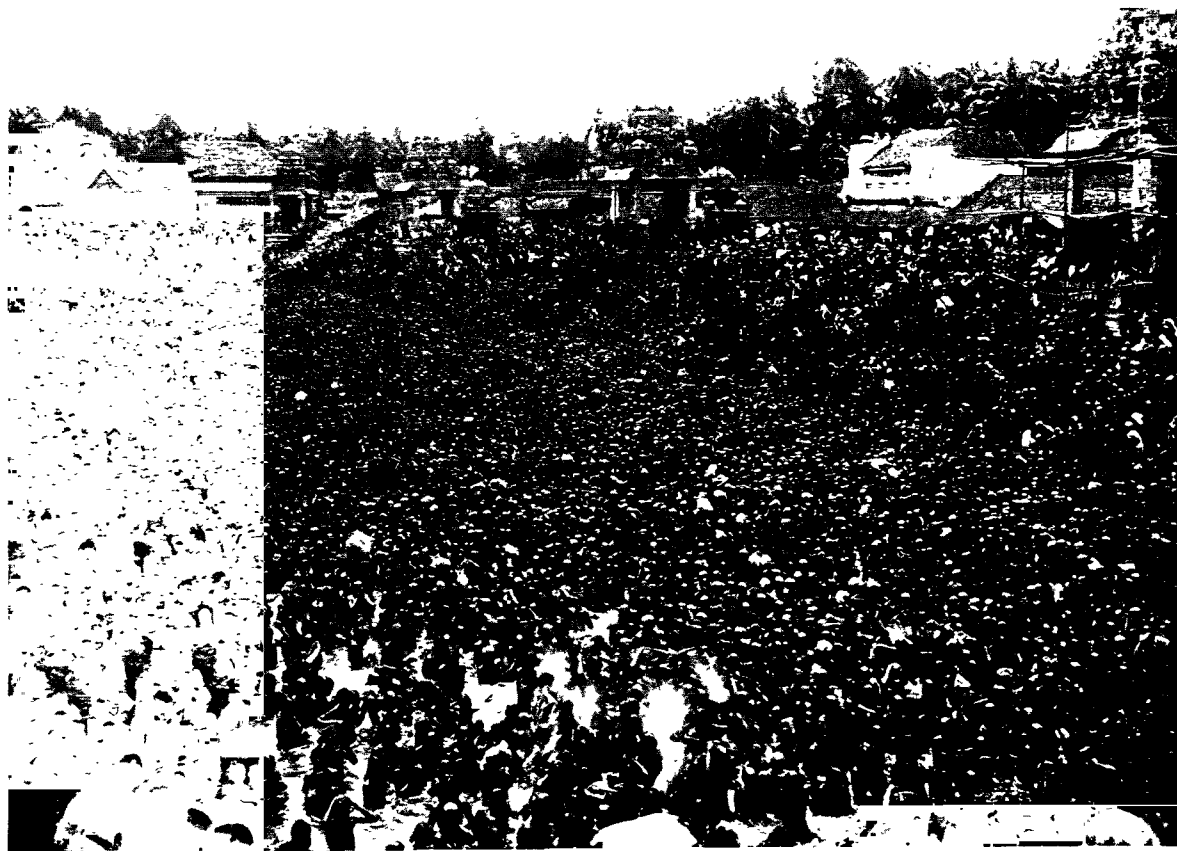


Photo by]

[Wells & Kline]

THE MAHAMAKHA FESTIVAL, KUMBAKONAM

Continuation of the view of the Mahamakha festival shown on the preceding page. On this occasion the holy Ganges is supposed to pour its waters into the sacred tank by means of a subterranean channel.

young man who has safely brought to her the cloth tied to the horn of an animal which he has selected. At a Coorg wedding a test of physical fitness is required of the bridegroom, who has to cut through six plantain (banana) stems set upright in the ground, each with a single stroke of his war-knife.

A simple form of selection of a husband obtains among the hill Bonda Porjas. Pits are dug in the ground, in which, during the cold season, children are put at night, to keep them warm. In the spring, the marriageable girls of the village are huddled together in one of these pits, and a young man comes and proposes to one of them. If she refuses, he tries others, until he is accepted. According to another method of selection, a young man and maiden retire to the jungle, and light a fire. Then the maiden, taking up a burning fire-brand, applies it to the man's back. If he cries out from pain, he is rejected; otherwise, the marriage is at once consummated.

Among the jungle Nayādis, a girl who has reached the marriageable age sits inside a hut constructed of leaves, round which the young men and maidens of the village dance and sing. The men are armed with sticks, which they thrust through the wall of the hut, and the owner of the stick which is caught hold of by the girl becomes her husband.

A custom which reminds one of what is commonly called "bundling," is practised by the hill Muduvars. When a marriage has been arranged, the couple disappear from the village, and live

for a few days in a cave by themselves. On their return, if they have agreed to live together as man and wife, the man gives the girl a bangle, cloth, and bamboo comb. If the period of probation in the cave has not proved a success, each of them is at liberty to try again with another partner.

Some tribes observe the "house son-in-law" custom, in accordance with which a man before marriage works for his future father-in-law for a specified time. A cash payment is now, however, sometimes accepted in lieu of service.

An example of abduction of the bride after a mock conflict in the course of the marriage ceremonies is afforded by the Kondlis. The bride's procession is met at the village boundary by the bridegroom, and the young men of his village, each armed with bamboo sticks. The young women of the bride's village proceed to attack the bridegroom's party with sticks, stones, and clods of earth; and a running fire is kept up until the village is reached. The



Photo 16.

HANUMAN.

Reproduction of a picture illustrating an incident in the career of the monkey-god Hanuman, one of the popular heroes in the Hindu epic, the Rāmavāna.

stone-throwing then ceases, and the bridegroom's uncle, snatching up the bride, carries her off to the bridegroom's house.

It is worthy of note that, at the Kondh wedding, it is the bridegroom's uncle who carries off the bride. In this connection the suggestion has been made, with every appearance of truth, that the mock conflict for the bride, of which many variants occur in Southern India, is not a survival of what is commonly called "marriage by capture," but has its origin in the rule, still observed in many castes, that a man should marry the daughter of his maternal uncle. Even in cases where



[Photos by]

[Wichit Kinn]

THE HINDU PANTHEON

The pictures are reproductions of conventional paintings of certain members of the vast Hindu Pantheon, viz., the popular elephant-god Ganēsa, Kâli, Thâyumanaswami, and Saraswati, the goddess of learning. The musical instrument which the female figure is playing is the vina, which is a well-known type of Hindu stringed musical instrument.



By the courtesy of

TOTTIYAN ANCESTOR WORSHIP

A shed, called *mâtē*, containing a massive wooden pillar carved with male and female human figures, which represent various remote ancestors. Round this pillar the Vekkiliyan Tottiyans in the Tamil country set up stones in memory of the dead, which are periodically worshipped.

(J. Thurston, C. I. E.)

the rule is not enforced, the maternal uncle plays a very important part in the marriage ceremonies. Sometimes they commence with the bridegroom asking his consent to the marriage, and it is the uncle of the bride who washes the feet of the bridegroom, carries the bride in his arms to the marriage booth, ties the *tālī* on her neck, or links together the fingers of the contracting couple.

In those castes in which the custom of marriage with the maternal uncle's daughter obtains it sometimes happens that a boy of seven or eight is married to a girl twice his age, and a case is on record of a wife who used to carry her husband on her hip, as a mother carries her child. The girl may, in some cases, live with her father-in-law until her husband, who is considered to be the father of any children which may be born, grows up. One is forcibly reminded of the Russian saying, placed in the mouth of the boy husband, "Good morning, my dear brothers, children of my wife. Tell your father, who is also mine, that the husband of his wife has arrived."

A curious practice, called "keeping up the house," is observed by the hill Kunnuyans when a man has no children except a girl, and his family is in danger of becoming extinct. The girl cannot be claimed as usual by her maternal uncle's son, but may be married to one of the door-posts of the house. As a sign of marriage, a silver bangle is placed on her wrist. She is permitted to consort with some man of her caste, and, if she has a son, he inherits the property through her.

Marriage with a third wife is regarded by Brahmans as very unlucky. To avert the misfortune resulting therefrom, a mock marriage ceremony is performed, in the course of which the widower ties a *tālī* on an arka plant, which is symbolical of the sun. The plant is then cut down, and the actual marriage becomes the fourth instead of the third. A form of marriage with a plantain (banana) tree is sometimes celebrated by those who are elder brothers, and are incapable of getting married owing to some physical defect, so as to give a chance to their younger brothers, who are not allowed to marry unless their elder brother, or brothers, are already married. At the wedding of those who have been born after the loss of two children in a family, their nose-rings are put on a plantain-tree, which is then cut down.

In some castes in the Oriya country, if a girl does not secure a husband before she reaches maturity, she is married to a brass vessel emblematic of the sun, or goes through a mock marriage ceremony, at which the bridegroom is represented by an old man, an arrow, or a sahāda tree with a new cloth tied round the trunk, against which a bow and arrow are rested.

When a Zamindar (landowner) of the Kambala caste in the Tamil country contracts a marriage with a woman of inferior caste, he is not present himself at the wedding, but is represented by a dagger, in the presence of which the tāli is tied on the bride's neck. In like manner, at a marriage among some Maravan Zamindars, the bridegroom sends a proxy in the shape of a stick, which is set up in the wedding booth.

The practice of fraternal polyandry is still in force among the Todas. In connection therewith, Dr. Rivers writes that "when the girl becomes the wife of a boy, it is usually understood that she becomes also the wife of his brothers. In nearly every case at the present day, and in recent generations, the husbands of a woman are own brothers. In a few cases, though not brothers, they are of the same clan. One of the most interesting features of Toda polyandry is the method by which it is arranged who shall be the father of the child. For all social and legal purposes the father of a child is the man who performs a certain ceremony about the seventh month of confinement, in which an imitation bow and arrow are given to the woman. When the husbands are own brothers, the eldest brother usually gives the bow and arrow, and is the father of the child, though, so long as the brothers live together, the other brothers are also regarded as fathers. It



Photo by]

[W. L. d. K. Co.]

TEMPLE ELEPHANT

Young temple elephant with its attendant. The face, trunk, ear and back are painted with various religious symbols, including the Vaishnava sect-mark on the forehead. Some temple elephants are trained to make salaam by raising the trunk on high and trumpeting.



By the earth-god]

[E. Thurston, C. I. E.]

MERIAH SACRIFICE POST.

Wooden post, carved into a rude representation of an elephant's head, on which victims, called Meriah, were formerly sacrificed to the earth-goddess by the hill Kondhs.

tālī round the neck of the girl, and retires with her to a decorated apartment, where they remain under a sort of pollution for three days. On the fourth day they bathe in a tank or river, holding each other's hands. On their return to the house the girl serves food to the boy, and they partake of a meal together off the same leaf-plate. They then proceed to the booth, where a cloth is rent in twain, in token that the youthful couple are divorced. If a family cannot afford the expense of the costly ceremony, the girl's mother may make an image of clay, adorn it with flowers, and invest her daughter with the tāli in the presence of the idol. This, it has been suggested, is an almost exact counterpart of the consecration of a dēva-dāsi (dancing-girl) as a public woman.

So far we have dealt with what may be termed curiosities in marriage customs. It remains to say something about the ceremonies which are commonly observed by various Hindu communities.

The Hindu sign of marriage, corresponding to the wedding-ring of Christendom itself of pagan origin—is a gold ornament called "tālī" or "bottu," which is tied on the neck of the bride, after it has been passed round to be blessed by the wedding-guests (see illustration on page 445). In some castes a necklace of black beads, or a string stained with turmeric, is substituted for the tāli. Turmeric enters largely into Hindu ceremonial. The practice of smearing the face with it is very wide-spread among females;

is in the case in which the husbands are not own brothers that the ceremony becomes of real social importance. In these cases it is arranged that one of the husbands shall give the bow and arrow, and this man is the father, not only of the child born shortly afterwards, but also of succeeding children, till another husband performs the essential ceremony."

The practice of the promiscuous form of polyandry, in accordance with which one woman was common to a number of men, was formerly prevalent on the west coast, and the law of descent in the female line derives its origin therefrom. Though this custom may now be said to be dead, a survival remains in a curious mock or fictitious marriage ceremony, called "tālī-kettu kalyānam" ("tali-tying marriage"), which is still celebrated by the Nayars and many other castes before a girl reaches maturity. The details of the elaborate ceremonial vary greatly in different localities. In one form thereof the boy who represents the bridegroom goes in procession, preceded by men bearing swords and shields, to the marriage booth. He there ties the



By the earth-god]

HINDU METAL OFFERINGS

[E. Thurston, C. I. E.]

Silver offerings presented at the shrine of the deity by Hindus, sometimes in performance of a vow, or as a thank-offering for recovery from illness, or for other benefit conferred.



By the courtesy of

FESTIVAL OF A VILLAGE DEITY

By the courtesy of

At a festival of the village goddess Ankamma among the Tamil Smbadavans a male member of the caste, dressed up to represent the goddess, carries a tray containing the viscera of a sheep, and keeps a portion of the intestines in his mouth. He is accompanied by another man, masquerading as Virabhadra, the son of Siva and Ankamma.

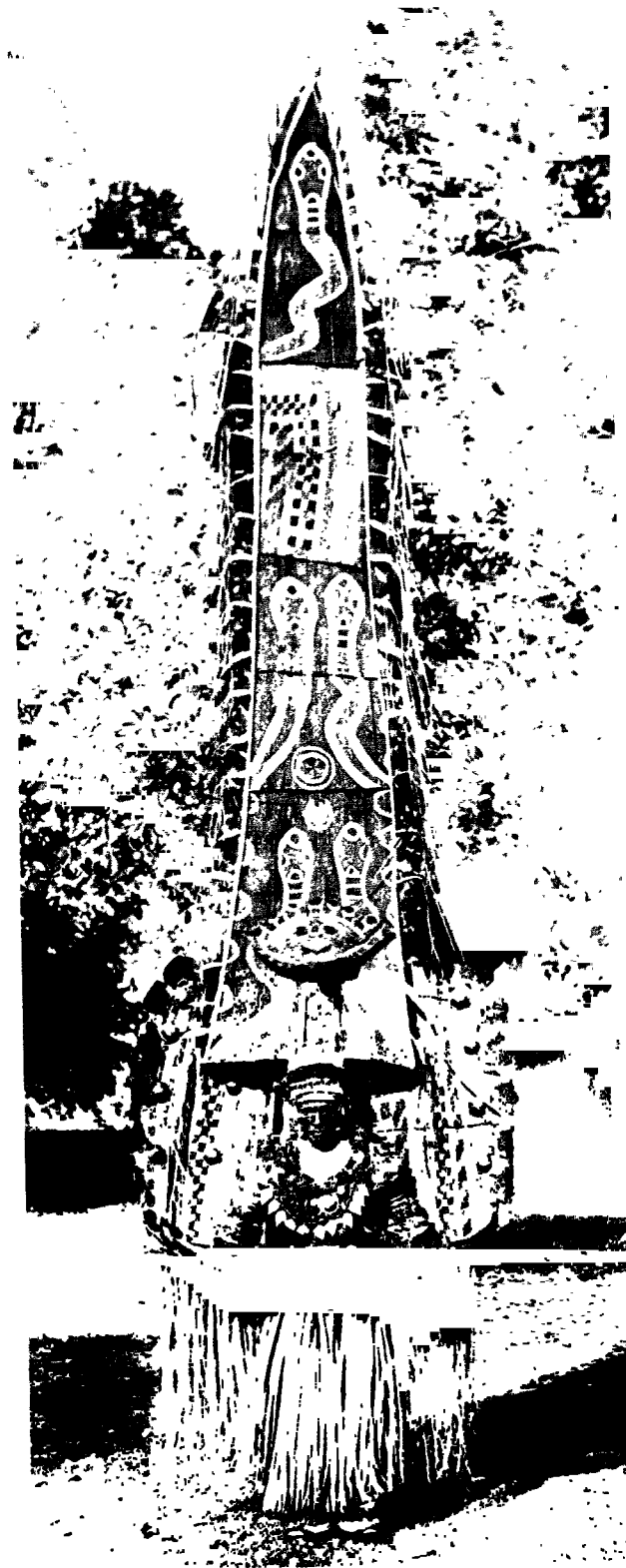


Photo 102

PARAVA "DEVIL-DANCER"

[Wheeler & Klein]

Parava "devil-dancer" of the Tulu country, in his professional attire, which includes a lofty structure made of matting painted with figures of snakes and other devices

and, in the belief that it will give their husbands increase of years, women freely bathe themselves with turmeric water. To ward off the evil eye, a vessel containing turmeric water and other things is waved in front of the bridal couple at weddings, and the bride and bridegroom are bathed in turmeric water, which they pour over each other.

Among various castes the essential and binding portion of the marriage rites, on the hand-joining day, is the tying together of the hands of the bride and bridegroom with a cotton thread dyed with turmeric, silk thread, or the sacred dharba grass; or the linking of their hands or little fingers, while water is poured over them. Sometimes the hands are united together under a cloth held by the maternal uncles of the contracting couple. In one section of the hill Badagas, the bride's sister brings some rice and milk in a cup, into which the linked fingers of the bride and bridegroom are thrust. Then, taking up some of the rice, they put it into each other's mouth three times.

In the Telugu, Canarese, and Oriya countries it is a common custom to interpose a screen or curtain between the bridal couple, over which the bride throws rice or salt on the head of the bridegroom. The ends of the body-cloths of the couple are sometimes united by a knot, tied up in which are rice, betel-leaves and areca-nuts, cowry-shells, or other articles.

Within the booth which is erected on the occasion of a wedding, a post called the "milk-post," made from the sacred fig or other tree, a pestle, green bamboo, etc., is set up. To it mango-leaves, seed-grains, a four-anna-piece wrapped in a cloth, a wrist-thread such as is tied on the wrists of the bride and bridegroom, or other article, is tied.

The pots, which play an important part in the marriage ceremonies, are supposed to represent three hundred and thirty millions of secondary gods or *dēvas*, and some Brahmans, consequently, use thirty-three pots at their weddings. On the occasion of a marriage, in some places, the village potter makes a number of pots, of which the largest is about



In the courtyard of

[F. Thurston, C. I. E.]

MALAYAN EXORCIST, MALABAR

The exorcists, when a human sacrifice is considered necessary, dress appropriately, and suck the blood from the neck of a decapitated fowl. The arm, round which a string is tied tightly, is cut with a knife, and the blood is made to spurt over the face.

toe-nails, and shaves his face, sometimes using cow's milk instead of water. He also touches the bride's forehead with the razor, and her toes with a mango-leaf—an emblem of prosperity—dipped in milk. In some castes, the barber officiates at the marriage rites, and ties the tāli on the bride's neck. At a wedding among the Lingayat Kannadiyans, the barber has a bad time. He is provided with some ghu (clarified butter) in a coconut-shell, which he has to sprinkle over the heads of the bride and bridegroom. A large stone is suspended from his neck by a rope, and by means of another rope he is pulled backwards and forwards by urchins behind him. Eventually he succeeds in his efforts, and is sent away, after receiving a modest fee and presents.

The marriage ceremonies of some Muhammadans are a blend between the Muhammadan and Hindu rites. Some Daknis, for example, erect a milk-post, and tie black beads round the bride's neck, but also observe the Muhammadan nikka rite. At a Marakkayar Muhammadan wedding, a

twelve feet in circumference. The pots are duly worshipped by the bride and bridegroom. Among various Oriya castes a pot filled with water, obtained from seven houses, is suspended within the booth, or a series of pots are placed, one above the other, at the four corners, and in the centre thereof. Or a pot, containing turmeric water, with which the contracting couple are bathed, is tied to the central part of the booth.

A widespread custom is that of sowing nine kinds of seed-grains, sometimes in small earthenware pots, or in earth from an ant-hill, which, being the abode of the sacred cobra, is worshipped by some castes at times of marriage with offerings of milk and coconuts. At the conclusion of the marriage rites, the grains, which should meanwhile have sprouted, are sometimes thrown into a tank, river, or the sea. In some cultivating classes the bride goes to the place where seedlings are raised, at which an image of the elephant-god Ganēsa is made, and broken up after it has been worshipped.

An important rôle is played by the barber at some weddings. He it is who pares the bridegroom's



In the courtyard of

[F. Thurston, C. I. E.]

PARAVA "DEVIL-DANCER."

A "devil-dancer" masquerading in a fantastic disguise representing a demon. In some houses a room or corner is set apart for the family demon.



NALKE "DEVIL-DANCER"

[W. A. A. A.]

The so-called "devil-dancers" of the Tulu country, dressed up in an appropriate disguise, take part in the exorcising of demons from those who are affected by their influence, and in the worship of the demons, or bhutas, at the shrines called bhutasthanams. Some demons have to be propitiated by offerings which necessitate the shedding of blood, for which purpose a fowl is sacrificed.

ceremony called Brahman disguise is performed. The bride is dressed like a Brahman woman, and holds in one hand a brass vessel, and in the other a stick. She then goes through the ceremony of demanding money from the bridegroom, accompanying the demand with strokes of the stick.

Many quaint forms of ordeal have to be undergone by those who have been convicted by the village or tribal council of a grave offence, before they can gain readmission to the caste, from which they have been excommunicated. Of these, perhaps the most strange is that of tying a heavy mortar in front of a woman, and a cat on her back. Thus loaded, she is dragged through the streets, while the mortar weighs her to the ground, and the cat scratches her in its struggles to get free.

Among the Koragas of South Canara, a row of seven huts is erected on the bank of a river, and bundles of grass are piled up against them. The grass is set on fire, and the delinquent has to run over the sticks and hot ashes. The suggestion has been made that the ceremony is emblematic of seven existences, in accordance with the edict of Manu that seven generations are necessary to efface a lapse from the marriage law. Koyi girls who consort with a man of lower caste are purified by having the tongue branded with a heated gold needle, and passing through seven arches made of palm-leaves, which are afterwards burnt.

A matrimonial offence outside the caste is, among the Canarese Kāppiliyans, punished by expulsion from the caste, and, to show that the woman is thenceforward as good as dead, funeral ceremonies are solemnly performed over some trinket belonging to her, which is afterwards burnt. For a similar offence, the Tamil Parivārams make a mud image of the guilty person, poke thorns into its eyes, and throw it away outside the village.

A quaint form of punishment is sometimes inflicted by the caste council when an Oriya Rāvulo ill-treats or deserts his wife. He is made to sit under one of the bamboo coops with which fish are caught, and his wife sits on the top of it. The contents of five pots of water are then poured over the couple, in imitation of the caste custom of pouring water from five pots over a dead body before it is taken to the burning-ground, the ceremony being carried out in the part of the house where a corpse would be washed.

To prove the innocence of persons accused of some offence, recourse is had to a form of trial by ordeal, in which the suspect has to dip the hand in boiling oil, and remove therefrom a coin, arecanut, or pebble. If the hand is injured, the guilt of the individual is established.



[In the courtyard of]

[E. The stone, C.I.F.]

ANCESTOR WORSHIP

The Puni Gollas, to propitiate their ancestors at the time of a marriage, draw a series of devices, representing the deity Ganga, etc., on the ground in five colours. To these, offerings of fruit and coconuts are made, fowls are sacrificed and worship is performed.

The contents of five pots of water are then poured over the couple, in imitation of the caste custom of pouring water from five pots over a dead body before it is taken to the burning-ground, the ceremony being carried out in the part of the house where a corpse would be washed.

RELIGION

It is beyond the scope of the present article to deal with the religion and religious observances of the Brahmans, Jains, Lingayats, and Muhammadans, and the converts to Christianity.

In the following note on the worship of village deities, or Grāma Dēvata, by the masses of the Dravidian population, I am mainly indebted to the writings of Bishop Whitehead, who has made a special study of the subject.

"In almost every village and town of South India may be seen a symbol or shrine of the Grāma Dēvata, and, in every village, the Grāma Dēvata is periodically worshipped and propitiated. Very often the shrine is nothing more than a small enclosure with a few rough stones in the centre, and



Photo.

"DEVIL-DANCERS"

[Whitehead]

The dancers are represented in the act of dancing with appropriate gestures, with jingling metal bells around the ankles. The dance is sometimes carried out to the accompaniment of songs relating to the particular demon who is being propitiated.

often there is no shrine at all. The names of the village deities are legion. They differ in almost every district, and often the deities worshipped in one village will be quite unknown in villages five or six miles off.

"The village deities, with very few exceptions are female. In the Tamil country, it is true, almost all the village goddesses have male attendants, who are supposed to guard the shrine, and carry out the commands of the goddesses; and one male deity, Aiyandar, has a shrine to himself, and is regarded as the night watchman of the village. He is supposed to patrol the village every night, mounted on a ghostly steed, scaring away the evil spirits. His shrine may be known by the figures of clay or concrete horses ranged on either side of the image, or piled about in the compound grounds of the shrine. The horses are offered by devotees, and represent the steeds on which Aiyandar rides in his nightly rounds. (See illustration on page 472.)



From a photograph by W. G. L. G. L.

THE PERIAPALAYAM FESTIVAL

At the Periapalayam festival, all of the village people, men, women and children, in the performance of the festival, pay a small fee for admission to the temple. The devotees pay a small fee for admission to the temple, and around the temple three or four times.

Printed by J. S. G. L.



By the collector.

[E. Ind. Soc. C. 11]

A TELUGU BRAHMAN

A Telugu Saivite Vaidiki Brahman clad in a coat and head-dress of holy rudrāksha beads, which are often worn as a rosary by Brahmans and others.

There is a fixed annual festival, but a sacrifice takes place whenever an epidemic or other calamity occurs, which makes it expedient to propitiate the goddess. Speaking generally, the object of the festival is simply to propitiate the goddess and ward off the attacks of evil spirits.

"The village deities are almost universally propitiated with annual sacrifices. Buffaloes, sheep, goats, pigs, and fowls are freely offered to them sometimes in thousands. At Ellore, in the Telugu country, at the annual festival of Mahālakshmi, about ten thousand animals are killed in one day, rich people sending as many as twenty or thirty. The blood flows down into the fields behind the place of sacrifice in a regular flood, and carts full of sand are brought to cover up what remains on the spot. The heads are piled up in a heap about fifteen feet high in front of the shrine, and a large earthen basin is filled with gingelly oil, and put on the top of the heap, a thick cotton wick being placed in the basin and lighted. The slaughter of victims goes on all day, and at midnight about twenty buffaloes are sacrificed, their heads being cut off by a pujāri priest, and, together with

"The images, or symbols, by which the village deities are represented, are almost as diverse as their names. In some of the more primitive villages there is no permanent image or symbol of the deity at all, but a clay figure of the goddess is made by the potter for each festival, and cast away beyond the boundary of the village when the festival is ended. In other villages the deity is represented simply by a stone pillar standing in a field, or on a stone platform under a tree, or in a small enclosure surrounded by a stone wall. Often the stones which represent the different deities are simply small conical stones, not more than five or six inches high, blackened with the anointing oil. It is very common in the Tamil country to find a stone image fixed in the shrine, and a small portable metal image, which is used in processions during the festival. Very often, too, the goddess is represented in processions by a brass pot filled with water and decorated with margosa leaves.

"In some villages, where there is a permanent shrine, offerings of rice, fruits and flowers, with incense and camphor, are made every day by the villagers who have made vows to the goddess. In many places there



By the collector.

[E. Ind. Soc. C. 11]

A MALAYAN EXORCIST

When a bloody sacrifice is indicated, the Malayayan exorcists of the west coast smear the body and face with turmeric and lime, over which rice-grains, representing smallpox pustules, are sprinkled.

the carcasses, thrown upon the large heaps of rice which have been presented to the goddess, till the rice is soaked with blood." On the occasion of a festival to the village deity in some parts of the Telugu country, "a cart is brought to the image with pointed stakes standing upright at the four corners, and one in the centre. On each stake is impaled a young pig, a lamb, or a fowl.



By the Rev. J. H. H. H.

By the Rev. J. H. H. H.

A LINGAYAT MENDICANT

A religious mendicant with painted face, wearing a mane of false hair, long iron skewers project from his neck, round which is a rosary of rudraksha beads. A bell and metal images or deities are suspended from his waist.

A Māla, called 'Pambala,' sits in the cart dressed in female attire, holding in his hand a clay image of the goddess, which was made for the festival. The cart is dragged with ropes to the boundary of the village lands and both cart and ropes are left beyond the boundary. The Pambalas take away the animals, which all die during the procession, as their share of the offerings." In consequence of the intervention of Government, the animals are now, in some places, merely tied to the stakes, without being impaled. At a village in the Tamil country, "when a pig is sacrificed to Ankalamma, its neck is first cut slightly at the top, and the blood allowed to flow on to some boiled rice placed on a plantain-leaf. Then the rice, soaked in its own blood, is given to the pig to eat. If the pig eats it, the omen is good; if not, it is bad; but, in any case, the pig has its head cut off. In some villages the blood of the pig is mixed with boiled rice, taken to the burning-ground, where the dead bodies are burned and thrown into the air at night, as an offering to the evil spirits that hover round the place. Among other curious applications of the blood of animals, is one that prevails in nearly all the villages of the Pudukkottai tāluk of the Trichinopoly district, where it is the custom for all the villagers to dip cloths in the blood of animals slain simply for food, and hang them up on the eaves of their houses, to protect the cattle against disease. This is probably a relic of an age when animal food was only eaten at the time of sacrifice."

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Photo 11

W. A. R. Co.

MALAYAN EXORCISTS

Malayan exorcists of the west coast, clad in the appropriate disguises for carrying out their professional avocation. The disguise is said to be generally assumed at night, and the performer of the rite sometimes dances to the accompaniment of a drum near a complicated design of squares, circles, and triangles, made on the ground with coloured powders.

At a festival called "mayāna," or "smasāna kollai" (looting of the burial-ground), which is celebrated by the Sembadavan fishing caste in the Tamil country in honour of Ankalamma, a person dressed up to represent the goddess carries a tray containing the well-washed viscera of a sheep. A portion of the intestines is held in the mouth of the mock goddess till the return of the procession, which escorts the image to the village shrine (see illustration on page 459). Close to the spot where corpses are burnt, the priests arrange on the ground five conical heaps made of the ashes of a corpse, which represent the elephant-god Ganēsa. In front of these offerings of gram, betel, bangles, etc., are piled up. The people assembled fall on the heaps, and carry off whatever they can lay their hands on. Hundreds of persons are said to become possessed, eat



Photo. C. L. L.

A PULLUVAN WITH HIS POT-DRUM

J. Houston, C. L. L.

In the propitiation of the snake-god a hideous figure of a snake is made with five kinds of coloured powders on the ground. Songs are sung to the accompaniment of a pot-drum. Finally, the figure is rubbed out, and worship is performed in a snake grove.

the ashes of the corpse, and bite any fragment of bone which they may come across. The ashes are highly prized, as they are believed to keep off evil spirits and secure offspring to barren women.

The Vāḍa fishermen of the east coast set up on the seashore miniature shrines made of earthen pots or bricks and mortar, the openings in which face the sea (see illustration on page 477). Therein are deposited clay figures of the gods, which are worshipped before the Vāḍas go out fishing, and wooden figures of deceased relatives. The names of the gods are legion, and they include the goddess of a thousand eyes, represented by a pot pierced with holes, in which an oil light is burnt; and, strangely enough, a deity called "Benzal Bālu," who wears a hat and rides on a black horse. He has the reputation of securing large hauls of fish, and guarding the fishermen against danger when out at sea. The chief goddess of the Vāḍas seems to be Orosundhamma, who is believed to roam over the sea in a boat at night. At the time of worshipping her, the

person who officiates is tied with a goat to a post in front of the house, and a toy boat is placed in front thereof. The goat, post and boat, and a pot shrine, are taken with the goddess to the shore, and the image is deposited in the shrine. Worship is performed, and the goat is sacrificed if it crawls along on all fours and shivers. If it fails to do so, the omen is considered unfavourable, and another goat should be substituted for it.

Festivals, at which the gods are worshipped, are held at the commencement of the agricultural year, when the seed is sown, and at harvest time. In seasons



By the courtesy of

VĀDA GODS

[J. Thurston, C. I.]

These gods consist of clay figures of deities which are worshipped before fishing expeditions, or when there is danger from disease, and wooden figures of deceased relatives.

of drought, prayers are offered to the rain-god, and, in some places, a figure, made of clay or straw, is dragged, feet first, through the village, and its obsequies are performed by grave-diggers. In South Canara, before the second crop is sown, buffalo races, which are attended by "devil-dancers," are held in a rice-field deep in liquid mud. On the following day, cock-fighting matches, in which a very large number of birds are engaged, take place in an open plain outside the village, with the object of propitiating various demons.

In many villages in the west coast district of South Canara, in which the worship

of demons prevails, is a bhuta sthānam, or demon temple, and, in some houses, a room or corner is set apart for the family bhuta. Within the temples, images, or a metal plate bearing a representation of a human being, or figures of tigers, pigs, cocks, etc., are kept. In some temples a sword stands



By the courtesy of

[J. Thurston, C. I.]

EVIL EYE FIGURES

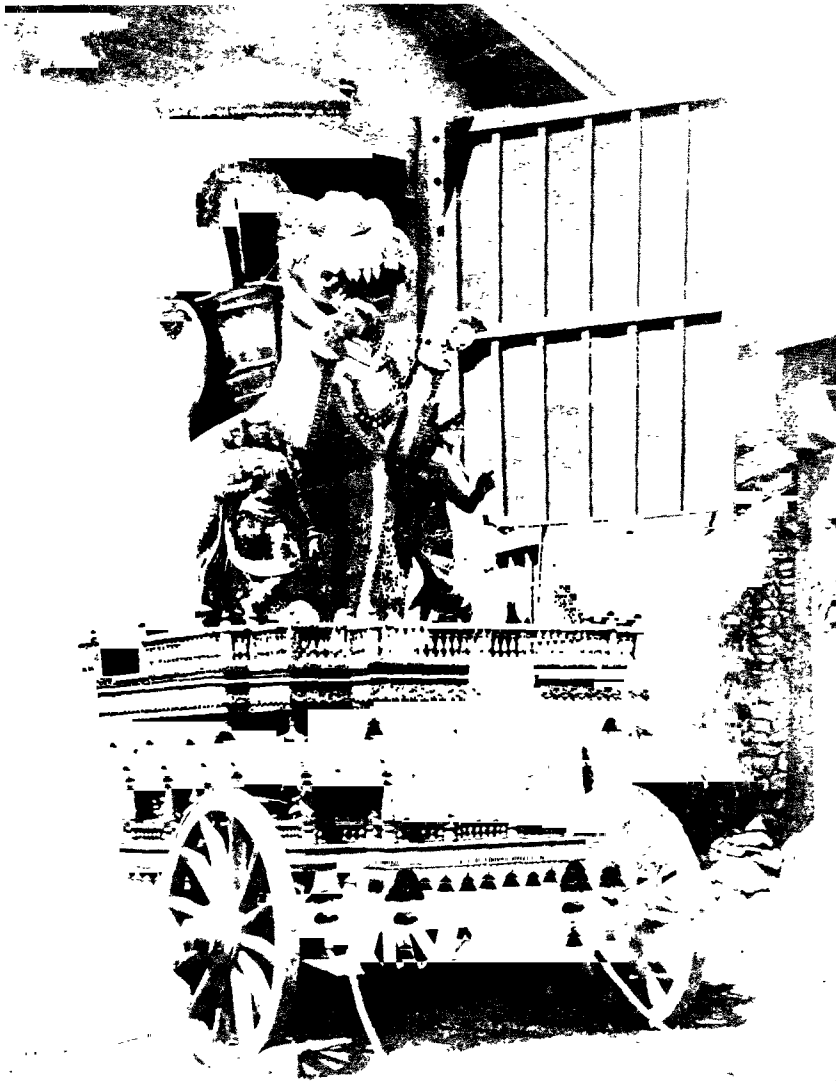
In Malabar, grotesque carved figures of human beings and monkeys, or pots painted with black and white marks, are set up in houses to attract the evil eye of passers-by.

by the side of the bhuta, and is held by the priest when he appears, in a state of possession, before those assembled for worship. Some temples contain a number of cots, each of which is set apart for a particular bhuta. On the occasion of a service for the propitiation of the bhutas, jewels and votive offerings are arranged on the cots.

The "devil-dancers," who are also engaged in the hereditary profession of mat, basket or umbrella

making, belong to the Nalke, Parava and Pompada castes (see illustrations on pages 460-462). They are called in to drive out demons from those possessed thereby, and, masquerading in fantastic disguises representing different bhutas, dance and sing songs on the occasion of worship at the temples.

Of a "devil dance," the following account is given by Mr. Lavie in his "Manuscript History of South Canara." "The performance takes place at night. At first the pujāri (priest), with the bhuta sword and bells in his hands, whirls round and round, imitating the supposed men and gestures of the demon. But he does not aspire to full possession; that is reserved for a Pompada or a Nalke, who comes forward when the pujāri has exhibited for about half an hour. He is naked, save for a waist-band, his face is painted with ochre, and he wears a sort of arch



Page 470

A TEMPLE CAR, SERINGAPATAM

W. & K. Co.

A Hindu temple car outside the shed in which it is housed when not required for ceremonial purposes. The car is decorated with a large carved figure of a mythological animal.

and a metal mask. After pacing slowly up and down for a short time, he gradually works himself up to a pitch of hysterical frenzy, while the tom-toms (drums) are beaten furiously, and the spectators join in raising a long monotonous, howling cry. At length he stops, and everyone is addressed according to his rank. Mutters regarding which there is any dispute are then submitted for the decision of the bhuta, and his award is generally accepted. Either at this stage, or earlier, the demon is fed, rice and other food being offered to the Pompada, while, if the bhuta is of low degree, flesh and arrack liquor are also presented. These festivals last for several nights.



ELEPHANTS FIGHTING.

Combat between elephants, with tusks artificially truncated and trunks interlocked. The native attendants are armed with long wands. Among other animal sports indulged in in South India are contests between sheep and cock-fighting.

[Wife of King]



Photoblog

FIGURES OF HORSES AT AIYANAR SHRINE

[Wells & Klein]

Large figures of horses are set up in honour of the village deity Aiyanaṛ, who is believed to visit the village at night, mount the horses and ride down the demons.

In striking contrast to the modest shrines of the village deities and devils are the magnificent Vaiṣṇavite and Śaivite temples, of which those at Conjeevaram, Rāmēsvaram, Madura, Kumbakonam and Tanjore, rank among the most celebrated. The last-named is famous for the colossal stone figure of the sacred bull Nandi, recumbent within a shrine.

The temple equipment includes elaborately-carved cars on wheels (see illustration on page 451), which are dragged in procession by means of ropes, silver vehicles of the deities, dēva-dāsis, or dancing girls, dedicated to the temple service, and processional elephants.

The towns in which the great temples are situated are the centres of Brahmanism and the Brahmanical priesthood, and are the scene of many Hindu festivals. Of these, perhaps the most famous, and one which attracts a vast crowd of pilgrims from the entire length of India, is the Mahāmākha festival, which is celebrated at Kumbakonam once in twelve years. It is believed by orthodox Hindus that the holy waters of the Ganges flow into the sacred tank on this occasion. To enable the pilgrims to bathe in it without danger of being drowned, the municipal authorities take the



Photoblog

HINDU DEITIES

[Wells & Klein]

Representations of various deities made of clay or bricks and mortar, are frequently set up on a platform beneath a sacred tree, and propitiated with presents of fruits, coconuts, and other simple offerings.

precaution of reducing the depth of the water in the tank. The principal idols are carried in procession, and deposited in a shrine on the margin of the tank (see illustration on page 444). The trident, which is the emblem of Siva, is immersed as a signal that the time for bathing has arrived. Many thousands of pilgrims duck their heads beneath the surface of the water, in the belief that they are bathing at one plunge in all the sacred rivers, and emerge from the tank covered with mud (see illustration on page 452). It has been said that what Buddha Gaya is to the Buddhists, what Mecca is to the Muhammadans, so is the Mahāmakha bath to the Hindus.

Among other religious festivals which are observed by Hindus in Southern India are the Mahā-sivaratri, in honour of Siva; the Srijayanti, or Krishna's birthday; the Dipāvali, or Feast



[Photo 12]

[W. C. A. K. 1906]

THE HINDU PONGAL CEREMONY

At this festival women go in a circle round a basket, singing songs, and keeping time by clapping their hands in unison. The basket contains split coconut-leaves, with which the horns of the cattle are decorated on Māttu Pongal day.

of Lights, and the Vishu, or New Year's Day festival. The Vinayaka Chaturthi day is devoted to the worship of the popular elephant-god Vinayaka, or Ganēsa, the son of Siva and Parvati. At the Sarasvati, or Ayudha Puja festival, or worship of tools and implements, the Brahman worships his books, the artisan his tools, the fisherman his nets, the merchant cleans his scales and weights, and so on. At the Pongal, or rice-boiling festival, the sun is worshipped, rice is boiled in milk, and offerings of food are made to the god.

RELIGIOUS MENDICANTS AND VOWS

INCLUDED in the various classes of Hindu religious mendicants are the Bairāgis, Dāsaris, Gangādhu, and Lingayat Jangams. As a general rule, they wander about from place to place, clad in the appropriate garb of their professional calling and soliciting alms in the bazaars and streets.

The Bairāgis carry about with them brass cooking-vessels, and a sacred sālagrāma stone and conch-shell, and, as they go through the streets, they call out aloud the name of some deity. They usually allow the beard to grow; the hair is long and matted, and the nearly naked body is smeared with sacred ashes. The insignia of a Dāsari are the conch-shell, which is blown to announce his arrival, a gong, which he strikes as he goes his round, a tall iron lamp, which is kept lighted while he begs, a metal vessel in which he deposits the alms, and a metal image of the monkey-god Hanumān, which is hung round the neck. At a festival in the Tamil country, devotees put a small portion of a mixture of plantain fruits, rice, and other articles, into the mouth of a Dāsari attached to the temple, who chews and spits it into the hand of the devotee, who eats it in order to secure some desired boon.



[By the artist, C. L. L.]

[L. Houston, C. L. L.]

A KORAVA WOMAN TELLING FORTUNES

The apparatus consists of a basket, winnow, stick, and wicker tray containing cowry-shells. The client's hand is placed over the winnow, and the woman chants songs, occasionally touching the hand with the stick.

The Jangams are sometimes clad in very extravagant costumes, with brass plates bearing representations of various deities, a casket containing the lingam (phallic emblem of Siva), a sword carried in the hand, and metal bells tied round the ankle, which jingle as the Jangam shouts, dances, and repeats the praises of Virabhadra, the son of Siva. See illustration on page 466.

In gratitude to the deity for recovery from sickness, or other benefit conferred, silver representations of the human figure or the part of the body which has been affected, snakes intertwined, the model of a house which has been the subject of a successful lawsuit, etc., are presented as votive offerings at the temple (see illustration on page 458). Vows are made by childless women to set up a stone with the double-snake symbol carved on it beneath a sacred fig tree. Childless couples sometimes pray for offspring before a row of such stones, the lingam stone (phallic emblem), and a stone figure of the portly elephant-god Ganeśa. See illustration on page 438.



Photo by

W. A. K. 19

A HINDU FUNERAL

The corpse is being carried through the street of a town to the burning-ground in a palanquin with an ornamented canopy, and profusely decked with garlands of flowers. The band of hired musicians in the foreground is playing tunes appropriate to the occasion.

The ceremony of walking through fire, or rather a shallow pit filled with glowing embers, is performed in many places by those under a vow and others at the shrine of Draupadi, the polyandrous wife of the five Pāṇḍava brothers, who, to prove her chastity during their absence in exile, submitted to the fire-walking ordeal. The devotees observe a fast on the day of the ceremony, and worship the goddess at the shrine. The omens are consulted by the priest, and the image of the goddess is

carried in procession to the scene of the ceremonial. The priest, decked with garlands and clad in a yellow cloth, first walks over the embers, and is followed by the devotees, who, after passing through them, cool their feet in a puddle of water called the "milk-pit." In the Telugu country the ceremony is performed by both Muhammdans and Hindus at the Muhammdan Mohurram festival, and lamentations over the death of Hasan and Husain are made round the fire-pit. In some places flowers are now substituted for the hot embers, and trodden on in honour of the goddess.

The Government at the present day regards with disfavour the hook-swinging ceremony, at which big iron hooks are driven into the back of a devotee, who is suspended from the end of a long wooden lever at the top of a tall mast, and swung in the air high above the assembled crowd. A few years ago the Governor of Madras was approached by a villager, on behalf of the community, with a request for permission to revive the practice of hook-swinging, on the ground that, since the ceremony had been prohibited, the rainfall had been deficient and crops scanty, cholera had been prevalent, and the birth-rate of the village had fallen off. In the Mysore province a little figure, called Sidi Viranna, dressed up in gaudy attire, carrying in the hands a shield and sword, and secured to a wooden beam by a rope made of human hair, is now swung as a substitute for the human being (see illustration on this page). A few years ago a family in the Tamil country had



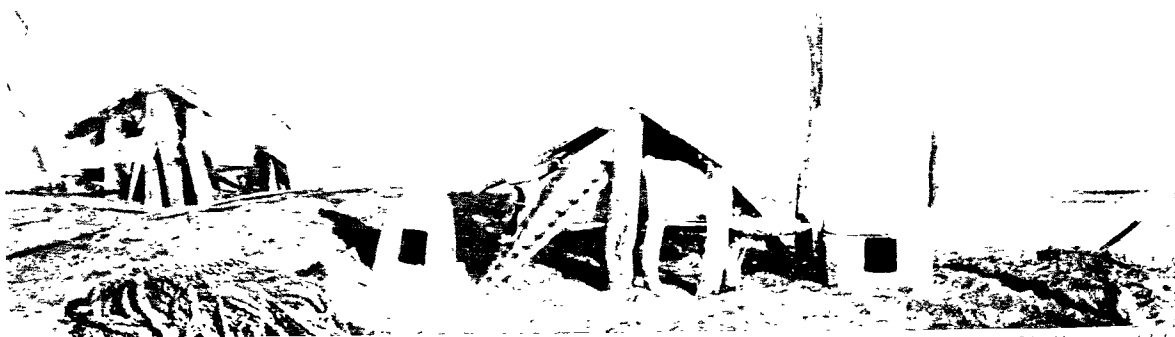
SUBSTITUTED HOOK-SWINGING CEREMONY

In Mysore a carved wooden figure of Sidi Viranna is, at the present day, suspended instead of human devotees to a wooden beam by means of iron hooks driven into its back, and swung in the air.

taken a vow to tie one of their children to the beam for one revolution thereof, but the police intervened, and the child's clothes and a sheep were swung instead.

SUPERSTITION, MAGIC AND SORcery

THE master of superstition, according to Bacon, is the people. The Natives of Southern India keep a vast hoard of pet superstitions, some of which, such as beliefs relating to sneezing, unlucky days and numbers, have their counterparts in western countries.



In the foreground]

[The shrine, C. I.]

VĀDA SHRINES.

The gods worshipped by the Telugu Vāda fishing caste are deposited by the seashore in shrines made of bricks and lime, or out of ornamented earthen pots tained upside-down with an opening in one side

The omens are consulted by Hindus on many important occasions, such as puberty, marriage and death, the New Year's morning, the start on a journey, or the day of an examination. The list of good and bad omens in Malabar is exceedingly comprehensive. The former include such varied objects as a virgin, two Brahmans, a Rāja, elephant, cow with its calf, tied bullocks, pot filled with water, and milk. In the category of bad omens are included a lame or blind man, corpse, widow, barber, washerman, broomstick, broken vessel, cat and donkey. Sometimes the omens are determined by the hatching of a clutch of eggs, a chicken pecking at grain, the quivering of a sheep or goat over which water has been poured, or the direction in which a flower falls from off the head of the idol. Or milk is boiled, and the omens are accepted for good or evil according to the manner in which the fluid bubbles over from the pot.

Superstitious beliefs are current with regard to nearly every animal. Thus, the cry of a jackal means good or bad luck according to the direction from which it proceeds; the sight of a hare means ill-success to a traveller; it is unlucky to see a cat or a cow's face in the early morning; and a dog or goat climbing on a roof portends certain misfortune. The value of a horse depends largely on the possession of lucky or unlucky hair-marks on various parts of its body. If an owl frequents a house, the building is deserted for a time; good or bad luck is foretold from the nature of the note emitted by a crow; and sparrows are encouraged to build their nests in a new house, so as to bring good fortune to its occupants. The presence of a tortoise in a field under the plough is unlucky, and a cultivator has been known to claim remission of rent in consequence thereof.

Belief in the efficacy of a charm or talisman worn in token of a vow,



Phot. C. I.]

[H. M. C. I.]

A HINDU SHRINE, TINNEVELLY

The illustration shows a typical wayside shrine in which images of deities are set up to be worshipped by the villagers and passers-by

as a protection against devils or the evil eye, to cure disease, or win a lawsuit, is very widespread. The charms include such varied articles as a bit of pottery from the burial-ground, the dried foot of a tortoise, the tooth of a crocodile, bristle from the tail of an elephant, hair of a bear, tiger's claw, jackal's snout, or the tail of a scorpion. Very often

the charm takes the form of a metal cylinder containing rolled up within it a strip of metal or palm-leaf scroll inscribed with cabalistic figures.

Stone slabs, inscribed and engraved with letters, characters and figures, are often set up at the village boundary, to safeguard the inhabitants and cattle against sickness, epidemic disease, or other calamity. In case of illness in a household, a geometric pattern is sometimes drawn on the ground at dead of night at a place where cross-roads meet, in the hope that the disease may be transferred to some passer-by who treads on it. Or a figure made of rice-flour, with coins stuck on various parts of the body, is waved in front of the sick person, and deposited at the cross-roads.

To bring about the undoing of an enemy, an image is made in wax, flour, lead, or earth on which



Photo.

A HINDU CREMATION.

[W. & A. Klein]

At a Hindu funeral, the corpse, covered with a cloth, is laid on the pyre, which is ignited with the sacred fire previously prepared with religious rites. The sons of the deceased are clean shaved before they bathe and return home.

he has trodden, and buried in the ground, or burnt with mystic rites. Sometimes a tuft of a woman's hair is tied on the head of a wooden figure, which has nails driven into it, and is suspended from a tree. Or, if a woman is possessed by a devil, some of her hair is put in a bottle, presented at the shrine of the goddess, and finally buried outside the village.

Among professional diviners, the Kaniyans of the west coast have a high reputation for skill in casting horoscopes, fixing an auspicious day for a marriage or other Hindu ceremony, diagnosing the cause of some family trouble, and so forth. His forehead smeared with the triple ash-mark of Siva, and equipped with a bag of cowry-shells and an astrologer's calendar, he arrives at the house of the person who wishes to consult him, and makes on the floor a diagram divided off into compartments, on which he arranges the cowries representing the planets. After much deliberation and the recitation of the appropriate formula, he announces the conclusions arrived at from his



Photo by

THE CORPSE READY FOR CREMATION

When the corpse has reached the spot at the burning-ground where the pyre is, the celebrant of the rites sprinkles water thereon, and throws a coin of small value on it as the equivalent of the purchase of the ground for cremation. A son of the deceased, taking a burning brand from the sacred fire, lights the pyre and looks towards the sun

[Wife & Son]



Photo 10.

[Wick & Klein.]

A HINDU CREMATION

When the burning embers have been finally extinguished, milk and coconut-water are sprinkled over the ashes to quench the thirst of the dead man's soul, and fried rice, pulses, and cakes are offered to it.

study of the relative positions of the planets. Some Kaniyans also have a reputation for their skill in exorcism, in the practice of which they dress themselves up in coconut-leaves, and wear masks representing various demons. The Malayans of Malabar also exorcize demons, and assume various disguises. (See illustrations on pages 461 and 465.)

The Pulluvans of Malabar are astrologers and priests at the numerous snake-groves dedicated to Nāgesvara, the lord of the snakes, which sometimes cover many acres of ground, and contain thousands of stone images of serpents. They may be seen going from house to house, playing tunes by means of a plectrum on a drum made from an earthen pot over which a string is stretched, and singing songs which are appreciated by the snake-gods (see illustration on page 468). When called in to expel snakes or demons from those possessed, they make a huge figure of a snake on the floor with coloured powders, and sing songs in honour of the snake deity, while the figure is rubbed out, under the influence of intense excitement, by the celebrants of the mystic rite, it may be as many as a hundred and one times in an obstinate case. At the conclusion of the ceremony, a visit is paid to the snake-grove, where they prostrate themselves before the stone images.

DEATH CEREMONIES

SPRINKLING generally, it may be said that the dead are cremated by the higher castes, and buried or cremated by the lower classes according to the worldly circumstances of the family of the deceased, burial being less expensive than cremation, which necessitates the purchase of wood for the pyre.

On the death of her husband, the marriage-badge (*tāli*) is sometimes removed from the neck of a widow, and thrown into the grave with the flowers which adorn her; or her bangles are broken near a wooden post representing the deceased, which is decorated with his clothes.

Many elaborate rites are performed in connection with the disposal of the ashes after cremation. The hill Koyis make the ashes into balls with water, and bury them in a hole, over which a stone slab is set up. When friends of a dead man pass the spot, they place a few leaves of tobacco on the slab for him. By the hill Savaras, fragments of the cremated bones are buried with a broken fowl's egg in a miniature hut. By some castes a piece of bone is placed in a pot beneath a sacred fig-tree. The pot is eventually taken away by the son of the deceased, and buried near the house. By other castes a tulsi (sacred basil) plant is set up on the spot where the ashes are buried. Sometimes the ashes are thrown on a tree or ant-hill, or into running water or the sea. The hill Savaras send pieces of charred bones to relations at a distance, so that they may perform the death ceremonies. Sometimes ashes are consigned by parcel-post to an agent at Benares, and thrown into the holy Ganges. Images of the dead are frequently made with the ashes collected from the pyre, rice-flour, straw, and earth from a stream or pond, or drawn on a new cloth, and worshipped with offerings of food. The straw figures are often burned, but by the hill Kondhs are set up in front of, or on the roof of the house. By the Oriya Gaudos seven small flags made of cloth dyed with turmeric are stuck into the shoulders, abdomen, legs, and head of a figure made of ashes, to which food is offered. In many castes a pot containing water or rice is broken by the chief mourner, widow, or maternal uncle of the dead person, on the way to or at the burning-ground.



Photo 19

A TODA FUNERAL

[W. A. K. 101.]

At a funeral of a Toda of the Nilgiri hills women mourn outside the hut built for the corpse on the downs near the grove where it will be cremated. Some of the women are seen in couples with their foreheads in close contact while they weep bitterly.

Burial in a sitting posture, which is said to be a survival from very ancient times, is resorted to, among others, by some of the primitive jungle tribes. The grave is sometimes marked by a booth or shed erected over it, and surrounded by prickly-pear stems or thorny twigs, to keep off jackals and other marauding animals. Or a pebble is laid on the grave, with a charm to protect it against jackals, and prevent the spirit of the departed from molesting people.

Many are the artifices which are resorted to for propitiating and keeping quiet the restless spirits of the dead. With this object a gun is fired off at the time of the funeral by some hill tribes. In the Tamil country fried rice is sometimes thrown on the road on the way to the burning-ground, with the idea that the ghost will attempt to return to the house on the night of the funeral, but will stop to pick up the food, and then retire. To prevent the malign spirit of a person who has



Photo 1

A TODA FUNERAL

[Wells & Klein.]

At a Toda funeral, one or two buffaloes of the tribal herd are caught on the downs. After an exciting chase, the animal is directed, while it is severely beaten with sticks, to the spot appointed for its slaughter.

died of infectious disease from returning to the village, the hill Koyis place a fish-trap and thorny twigs across the path leading thereto. The Kondhs are said, in some cases, to bring a spider from the burning-ground on the third day after death, keep it for a day, and propitiate it with rice, meat and a new cloth, under the idea that it represents a malignant reincarnation of the deceased. When a death occurs among the hill Koyis, a cow or bullock is slain, and the tail cut off and put in the mouth of the corpse. A European official once came across a Koyi graveyard with upright stones, each of which had a bullock's tail tied to it. He was told that it is the custom to tie a bullock by the tail to a stone, kill it, and then, leaving the tail on the stone, take away the carcass to be eaten. The tail is left to appease the ghost of the deceased, who thinks that he has got the whole animal. Sometimes a few rupees, representing the value of a bullock, are placed in the mouth of the corpse, instead of the tail of the animal.



Photo. by

A IODA FUNERAL.

The buffalo is represented as it is being dragged along, after its capture, to the spot where it is to be killed; surrounded by arak Ioda men of strong physique. The men are said to be often carried many yards before they succeed in getting the infuriated animal under control.

[Wilde & Klein.]



Photo by]

[Wiele & Klein.

Before the buffalo is killed butter is smeared over its back, horns and head, and a bell is suspended from the neck

the cheeks (see illustration on page 481). Men and boys go off in search of one or more buffaloes, which are driven towards the spot where the corpse is lying, and finally caught by men of powerful physique, who seize the animal by the horns, and, with arms interlocked, bring the infuriated and exhausted beast down on its knees. It is then despatched with a blow from an axe on the poll. The corpse is carried along, and set down at the head of the animal. Men, women and children then press forward, and jostle one another in their eagerness to salute the dead beast by placing their hands on its head or horns (see illustration on this page). At the funeral of a male, earth is thrown three times on the corpse, and into a cattle-pen or stone circle. A second funeral ceremony is held, at a varying interval, at which the relics of the deceased, including a fragment of the skull and a lock of hair, are burned within a stone circle.

At a Badaga funeral the corpse is laid within a car built in many tiers and decorated with cloths and streamers (see illustration on page 485).

A very special form of ceremonial is observed at the funerals of the pastoral Todas and agricultural Badagas of the Nilgiri hills. Among the Todas the rites vary considerably, according to the sex of the deceased and other conditions. The corpse is placed within a rude hut constructed for the occasion, generally within a stone circle, near the grove in which the funeral pyre has been prepared. In mourning outside the hut, the females group themselves in pairs, each with the foreheads in contact, and tears streaming down



Photo by]

[Wiele & Klein.

After the buffalo has been felled, the corpse of the dead Toda is placed near the head of the expiring beast

A number of women, relations and friends of the dead man, make a rush to the cot on which the corpse is lying, and, sitting on it in detachments, keep on wailing, while a woman near it rings a bell. Round the car Badaga men dressed up in gaudy petticoats and smart turbans, and sometimes women, dance. The cot with the corpse is carried to the burning-ground, followed by the car, which is stripped of its finery and hacked to pieces. Very impressive is the chanting by an elder of the tribe of the conventional sins committed by the deceased, which include giving young birds to cats, killing snakes and cows, and worrying daughters-in-law.

An interesting example of marriage of the dead is afforded by the Billavas of South Canara. Girls who have died unmarried are supposed to haunt the house, and must be propitiated by marriage. The girl's relations take from a house where the body of a dead boy is lying a quarter-anna piece



By the courtesy of]

[E. Thurston, C.I.E.]

A BADAGA FUNERAL.

At the funeral of a Badaga of the Nilgiri hills, the corpse is placed beneath a car built in many tiers and decorated with cloths, black chintz, and streamers. To the music of a band supplied by hill Kotas, male Badagas dance, dressed up in gaudy colours.

(coin), which is tied up between two spoons. The spoons are tied to the roof of the girl's house. This represents the betrothal ceremony. A day is fixed for the marriage, and on the appointed day two figures, representing the bride and bridegroom, are drawn on the floor, with the hands clasped together. A quarter-anna piece, black beads, bangles and a nose ornament, are placed on the hands, over which water is poured, as at a marriage in real life.

When an adult male or female member of the Tamil Idaiyan caste dies unmarried, a human figure, made out of holy grass, is married to the corpse, and some of the marriage rites are performed.

The practice of sati, or self-immolation of a widow at her husband's funeral, has long been extinct. A survival thereof still exists among the Tottiyans, whose caste goddesses are deifications of women who thus sacrificed themselves. Every four years a festival is held in their honour, one of the chief events of which is a bullock race, with a prize for the winner.

By Brahmans, and many Hindu castes, an annual ceremony, called "srādh," is performed in memory of the dead. It has been said that at the present day many Hindus disregard certain ceremonies, in the celebration of which their forefathers were most scrupulous; but no Brahman, orthodox or unorthodox, dares to neglect the annual srādh. In the performance of this rite, a ball of rice is offered to the ancestors of three generations, and thrown to the crows. It is regarded as a favourable omen if they partake thereof. In some castes, clapping of the hands announces to the birds that the rice is being thrown for them to eat.

The jungle Nayādis of Malabar set up stones representing deceased members of the tribe round a mango tree, to which prayers are periodically offered that the spirits of the departed will protect them from the ravages of wild beasts and snakes. Stones are, in like manner, set up in a circle



By the courtesy of

A BADAGA DEATH CEREMONY

[F. Thornton, C.I.E.]

During the death ceremonies women sit mourning round the cot on which the dead man, wearing the tribal turban, is laid out. Beneath the cot are placed a crowbar, baskets containing various kinds of grain, cakes and tobacco.

within the village boundaries by the Yerrakolla Tottiyans of the Tamil country. When a death occurs, a stone is placed among the ashes of the deceased, and transferred to the ancestral circle. The Vekkiliyan Tottiyans have a structure, called "māle," consisting of a massive wooden pillar carved with human figures, which is covered by a canopy. All round the pillar a number of stones of different sizes are set up, to represent those who have died in recent times (see illustration on page 456). At the periodical māle worship a large number of bulls are let loose, and the animal which reaches the māle first is decorated and held in reverence.

The Kudans of the west coast worship the spirits of the ancestors on the occasion of the most important religious festivals. The ancestors are represented by stones placed on a platform beneath a tree, and offerings of rice, toddy, plantain-fruits, coconuts, etc., are made to them. It is said that care is taken to serve the offerings on separate leaves, lest the ancestors should quarrel for the food, and assert their influence for evil.



Photo 507

THE MOHURRUM FESTIVAL, FIROZPUR

Nettel and Co.

A *tabūt*, or model of the tombs of Hasan and Husain the Shi'ah martyrs, from the Punjab, showing a representation of the *burak*, or fabulous winged animal which carried Muhammad from Jerusalem to Heaven. The whole structure is typical of the Shi'ah sect

Among the Coorgs, the ancestors are represented either by carved stones placed on a raised mound beneath a tree, to which fowls and pigs are sacrificed, or by figures beaten in silver plates, bronze images, or figures cut in a slab of pot-stone, which are placed in a small building or niche near the house.

In many castes, the ancestors are propitiated during the marriage rites by the performance of the *srādh* or other ceremony. Thus, the Madhva Brahmans, on the occasion of a marriage, ask the ancestors of the bridal couple, who are represented by a man's cloth and a bodice placed near the box containing the sacred *sālagrāma* stone and household gods, to bless them. To propitiate the ancestors at the time of a marriage among the Telugu Puni Gollas, a design (*muggu*) representing the goddess Ganga, lotus-flower, snake, etc., is drawn on the floor with coloured powders, and worshipped with very elaborate rites (see illustration on page 463). In the course thereof, one of the men officiating at the ceremonial ties bells round his legs, becomes possessed by the spirit of an ancestor, and cuts himself with a sword, which is wrested from him and placed on the figure of Ganga. Seating himself at the feet thereof, the bridegroom in his turn becomes possessed, throws off his turban and body-cloth, and indulges in wild gestures.

At an imposing ceremony in memory of the ancestors, which is held by the Badagas at long intervals, a cot with mattress and pillow, and the stem of a plantain (banana) tree, are placed within a huge car constructed of wood and bamboo, and decorated with silk and cotton fabrics and umbrellas. The ear-ornaments of those who have died since the previous ceremony are placed on the cot. The spirits of the ancestors are supposed to be reclining thereon, chewing the plantain, and protected from the sun or rain by the umbrellas.



[P. de la.]

THE MOHURRUM FESTIVAL, MYLAPORE.

[Wiele & Klein.]

At the Muhammadan Mohurrum festival, a decorated structure called the *tabūt*, which represents the tomb of the martyr Husain at Kербela, is carried in procession to an open space or to the bank of a tank or river.



Photo by]

THE MOHURRUM FESTIVAL, MADRAS.

[Wiele & Klein.

Muhammadan troops in procession with the *tabūt*, or model of the tombs of the martyrs Hasan and Husain. Some "Mohurrum dancers" are shown in the foreground. They are supposed to represent the followers of Husain, who were killed at the same time as their leader.

CHAPTER XVII

HINDU AND MUHAMMADAN CUSTOMS IN UPPER INDIA

BY SIR RICHARD TEMPLE, BART., C.I.E.

IN any attempt to understand, in a general way, the motives which lead to the domestic customs and ethics that dominate the lives of the natives of Northern and Central India, it is necessary to try and grasp the trend of certain main considerations. The first of these is that the vast population of these parts is made up of minute subdivisions, often consisting of a few families only, living ethnically isolated lives; mixing, of course, in the business of life, but hardly at all socially. It is this tendency that has greatly assisted in bringing about the system of "caste," which, as a custom permeating all classes of society, is only known in India proper. In practice, caste is primarily shyness in regard to bodily contact with one's fellow-man, and, as a consequence of the personal exclusiveness thus incurred, caste has become, secondarily, largely a question of occupation as a means of livelihood. In this way a "caste" is a community, however small, that will eat, drink, smoke and marry together on equal terms. Anyone outside the ring thus formed is a stranger, and though there are nominally great general castes, like the Brahmans, spread in large numbers all over the country, in real life these are split up into sub-castes innumerable, which are, for the purposes of domestic intercourse, separated from each other. A Brahman of Kashmir is not, in practice, a Brahman to a fellow caste-man hailing from Madras, nor would one of Bombay admit

another from Bengal to the fellowship involved in the matters mentioned above. The isolation is as complete as the conditions of civilization will allow, and the superiority of one caste over another is a question as to which will take or refuse food or drink (smoking is included in drinking) from the other, or marry a daughter or refuse a daughter in marriage; though marriage is confined within much stricter limits than contact in any other way. Such a social system as this is bound

to lead to caste occupations, and so it is commonly, though not necessarily, the case in India that caste is synonymous with profession, however humble and even degrading that may be.

Just as Indian society is broken up into minute social subdivisions, so also is it divided into small sects innumerable, each with its own system of ethics and customs, so far as regards the practice, as distinguished from the philosophy or theory, of religion. There are main religions, indeed, but sect is the soul of religious custom, and one can never fairly predicate that any given custom extends without material alteration very far from the place in which it is observed.

The great indigenous religion is that known as "Hinduism," which has adopted caste as a distinguishing feature. Broadly, it may be described as a systematized animism, or worship of spirits, seeing a soul, as a kind of living background, in everything. From Hinduism there has sprung in comparatively modern times a conspicuous reform in the shape of Sikhism, the religion of the Sikhs of the Punjab, who have played so important a part in the more recent history of the country.

The original tenets of the Sikh religion included a belief in one God of the universe, and a rejection of idolatry, caste, immurement of women, use of intoxicants (especially of tobacco), pilgrimage and other practices of the surrounding Hindus. But it has largely fallen away from these ideals and tends to slip back quietly into Hindu



[From station brought to.]

[Underwood & Libbey, U.S.A.]

THE MOHURRU FESTIVAL.

In some places the local *mullah*, or priest, brushes the evil spirits off the children with a broom for money or food. He is usually accompanied by an attendant with a bowl to collect what is gathered.

ethics at any rate. Later it became the cult of a strong military society with certain special ceremonies and customs. The most remarkable of these is the *pahul*, or initiation (generally adult) by the sword, which consists of stirring a sweetmeat in water with a two-edged sword and repeating the articles of the faith in the presence of five of the initiated. Some of the water is sprinkled on the novice five times, and he drinks of it five times from the palms of his hands. He must thereafter add the title "Singh" to his personal name and wear the five K's, which mean that the letter K commences words signifying "uncut hair," "short drawers," "iron bangle,"

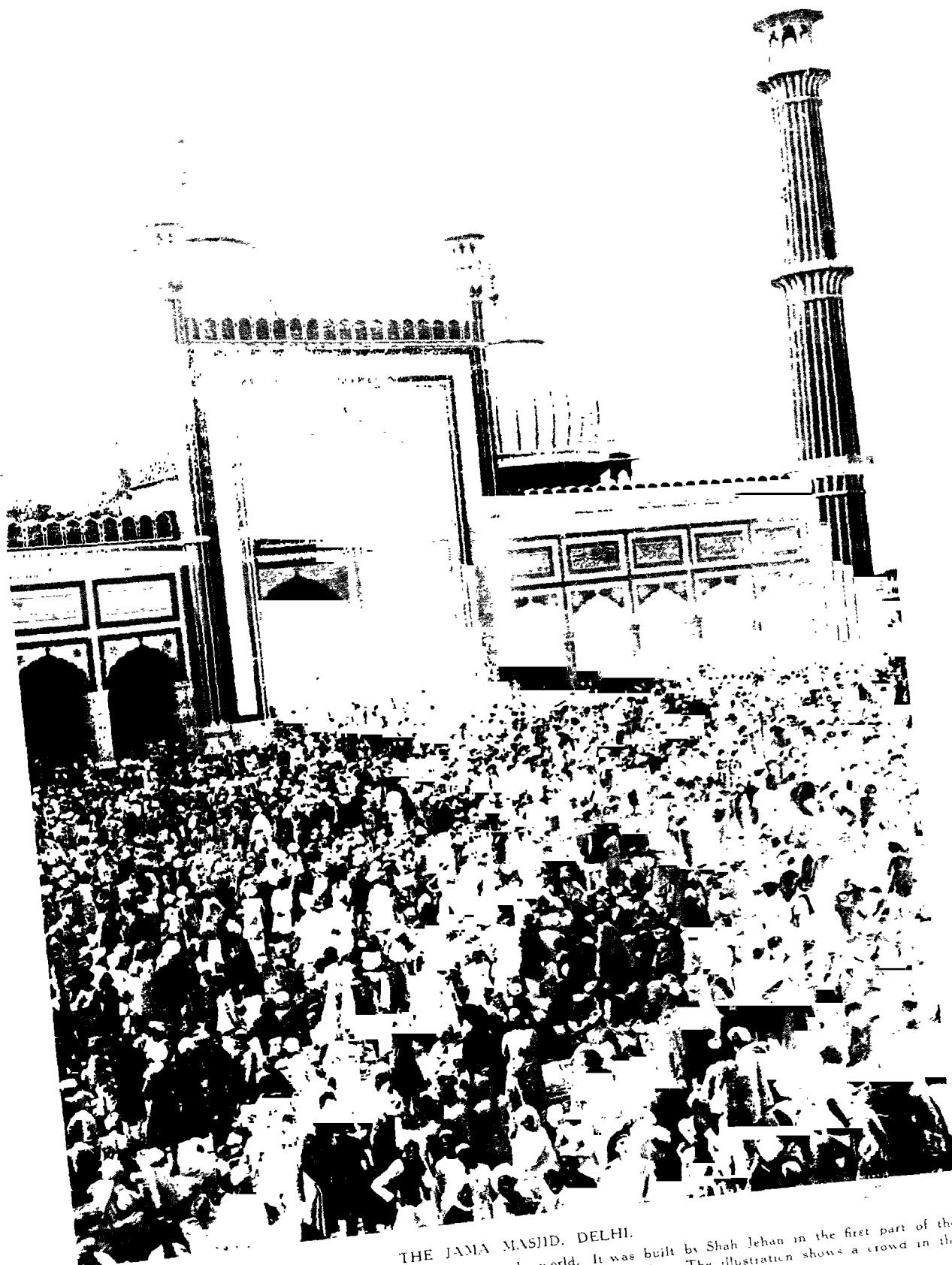


Photo by?

THE JAMA MASJID, DELHI.

This is India's greatest mosque and is the second largest in the world. It was built by Shah Jehan in the first part of the seventeenth century and possessed a sacred relic, a hair from the beard of the prophet. The illustration shows a crowd in the courtyard, which is 325 feet square, dispersing after meeting at prayers.



From stereo by Wright Co.

INDIAN MUHAMMADANS. AHMEDABAD

(Underwood & Underwood.)

There are thirteen orthodox attitudes of prayer which have to be gone through in a particular order, each with its appropriate petition. Usually each individual goes through them at his own time without reference to his neighbours, as shown in the illustration.

sizes its existence and endows all things with life. The main expression of this line of thought is the extraordinary sanctity which Jains attach to life in any form (see illustration on page 508), inducing many of them to cover their mouths with a small hanging veil in order to avoid swallowing small insects. Formerly they were divided into Naked and Clothed, and their old images are all nude. Nowadays, however, the Naked Sects (Digambar, sky-clad) confine nudity to meal times in their own houses.

The other great religious force in India is Muhammadanism, in theory identical with that which prevails elsewhere in the world, but in practice, everywhere, except among the educated, largely tinged with Hindu customs and superstitions.

Both these great religions are divided into two main classes, which correspond roughly to the Puritans and Ritualists known in other parts of the world. The Hindus consist of Saivas and

"small steel dagger" and "comb" (see illustration on page 498). So a Sikh's hair is always long and confined by a comb, and the devout wear one or more iron rings in the turban. There is also a significant sacrament or communion of consecrated butter, flour and sugar, of which all the faithful present must partake, without reference to caste, in memory of the original rejection of the caste system by the early teachers.

Allied generally also to Hinduism, and sprung very long ago out of the ancient Brahmanism, which was an organized spirit-worship, and from which the Hinduism of to-day is itself ultimately derived, is Jainism, the religion of the Jains, in Upper India commonly called also "Sarao-gis." The Buddhists and Jains, who are spread in numbers over many widely-separated parts of India, were originally Hindu non-conformists, and the latter still largely bear that character. But whereas Buddhism put together its theory of religious life without a soul, Jainism empha-

Vaishnavas, after the two great deities, Siva and Vishnu, and the Muhammadans, as elsewhere, of Sunis and Shi'ahs, though the latter are not comparatively numerous in India. But though the ideas involved in Puritanism and Ritualism do to a certain extent control the customs of their respective followers, yet the chief fact to grasp is that in India it is minute sect and caste that govern custom in practice.

In addition to all this there sprang up in all parts of the country in the Middle Ages, with very many followers ever since, great eclectic religious reformers (Guru Nanak, the founder of Sikhism was one of them), who went far afield for their inspiration and tenets, not disdaining those of Christianity. Their teachings have deeply coloured the beliefs and ideas of the whole modern population; so that, to use very general terms, the average civilized "Hindu" of to-day believes theoretically in one God, or Supreme Spirit, and practically in a number of minor and spiritual powers of varying importance. His customs are aimed chiefly at propitiating the latter.

Before entering on the ordinary habits of Hindus and Indian Muhammadans, one observation of a general nature is necessary. The principal object of all domestic and religious customs throughout the country, whatever the form of faith, is to ward off supernatural injury and the evil eye, which last notion in India gives concrete form to an idea altogether different from that ordinarily current in Europe. In India the "evil eye" is the glance of pleasure or approval, and it is "evil" because it rouses the jealousy of the guardian spirit and causes it to do mischief to the object admired. A child is in greater danger from the "evil eye" of its own doting mother



Photograph

See also, p. 10, fig. 10.

MARRIAGE OF A RJA

In the case of a marriage in the family of a ruling Prince, the procession reaches immense proportions and frequently consists of as many richly caparisoned elephants as he can produce. The illustration shows such a procession passing along a typical roadway.

than of any other person. This belief leads to all sorts of curious results: for instance, the placing of black arresting spots on the soles of a crawling infant's feet, and the deliberate marring by a flaw of an otherwise perfect design in a work of art.

Allusion must also be made to the Parsees, a very small body or race in the country, under one hundred thousand all told, who by conspicuous ability and energy have raised themselves into an important community with a commanding influence. The name is properly Farsi, or Persian, and the Parsees are the descendants of Persian refugees who left their country for India rather than depart from their ancient faith and become Muhammadans at the behest of very briefly through some of the ceremonial observances which go to make up the home life of an ordinary Upper Indian peasant.

When a Hindu's child is about to come into the world, a midwife is sent for, and the first thing she does is to make a finger-mark on the wall with vermillion to hasten delivery. As soon as the child is born she washes the forelock and feet of the mother; and then the child's body is rubbed over with the dust of sun-dried bricks, which is at once washed off with lukewarm water. The midwife then tosses the child in the air five times, while another woman strikes a brass dish, and the mother



Photoby [V. Maudslayi]

A MUSALMAN FAKIR

Fakirs of the Sohagja order dress like married women in a red scart, a gown and trousers, following the example of their patron saint, who adopted the costume to show he was devoted to God as a wife to her husband.

their conquerors in the eighth century.

They are still Zoroastrians and fire-worshippers, and have customs of their own, though in some ways they have succumbed to surrounding influences.

The long-established habit of confining many classes of the women strictly to the hearth and home has had its own effect on the daily lives of the people, and has resulted in the creation of an extraordinary number of quasi-religious ceremonies throughout the year—a large portion of female life being occupied in their performance. In considering domestic customs of the country this fact must always be borne in mind.

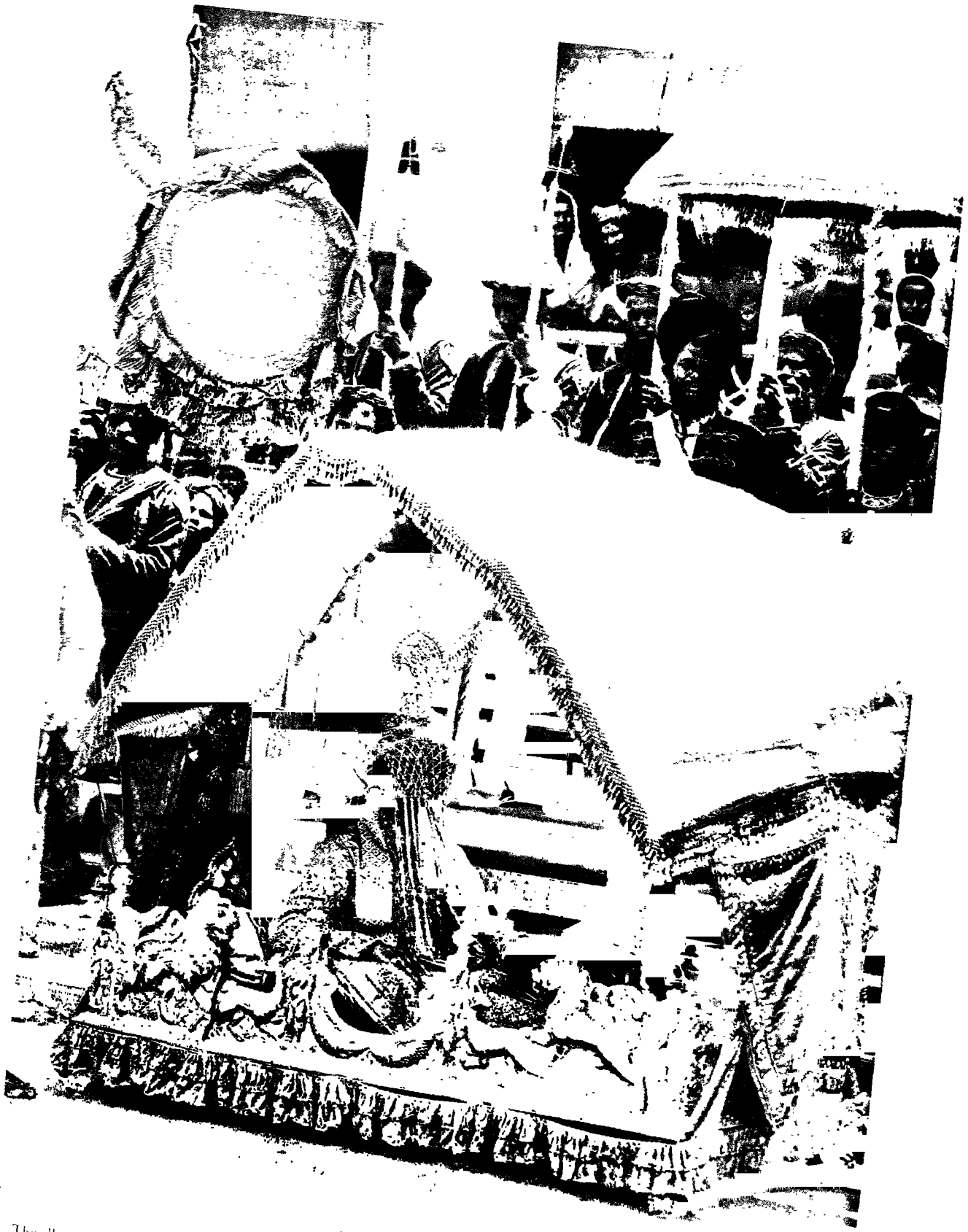
With these observations it is now proposed to take the reader



BRINGING THE BRIDE HOME

[Johnston & Hoffman.]

A Hindu bride, being usually a mere child, is kept in her parents' house until old enough to be sent to her husband's home. She goes in a palanquin in charge of the bridegroom and his party.



A RAJAS WEDDING

The illustration shows the bridegroom in his full bridal costume, with the marriage crown. From this depends the elaborate veil to shield him from the evil eye among the crowd surrounding the highly decorated processional palanquin in which he will be carried by his attendants to the bride's house.



Photo by]

[Johnston & Hoffman.

HINDU MARRIAGE PROCESSION.

The band at the head of the marriage procession of an ordinary well-to-do Hindu consists nowadays of players on both European and Indian instruments; and as these are not attuned together and play indifferently music of either sort, the result is most incongruous to European ears

holds a handful of grain in her hand. Two or three days afterwards the family priest fixes by astrological rules the lucky day for bathing the mother and child in a decoction of sacred *nim* leaves. This is done on the first day she rises from the ground on which she has hitherto lain, while mustard and dill seeds are waved round her head and then thrown into an earthen pot containing fire, which she breaks with her foot. The midwife again tosses the child five times in the courtyard. All this is to avert the evil eye. Near relatives or servants then clean the chamber, and the washerman takes away the lying-in bedding. This is why that caste is "unclean." Next day the barber pares the mother's nails.

On the seventh or eighth day a hole is dug in the ground and filled with a libation of milk and water, close to which the mother sits and has her first solid meal of rice and flour. After this she may sleep on a bed. Up to this time she has been fed on caudle and a mixture of oil, turmeric and molasses. The child's eyes are now painted round with black collyrium and it is laid on its face for the first time for a rubbing over with oil.

On the twelfth day there are more ceremonies connected with eating cakes for the first time after acts of worship, and then comes the naming ceremony. A rough square, marked with diagonals, is made on the wall with cow-dung (in India the great purifier and disinfectant). At each corner and intersection of the square a cowry-shell is inserted and the whole is painted with vermilion. Cakes are placed in front of it. The child is oiled over, painted as to its eyes with collyrium and dressed in new clothes, while rings are placed on its arms and ankles for the first time and money is put into its hands. After all this it is given a name with separate ceremonies.

On days varying from the twentieth to the fortieth comes a purification ceremony, and after that another on the first occasion of the child's eating rice, and so on all through childhood, on

the first occasion of performing of any of the necessary acts of civilized life. A prominent feature of these perpetual ceremonies is the payment of fees for each separate performance on behalf of the family by privileged persons from the priest, teacher, barber, washerman, and so on to the midwife, and the giving of feasts according to means to all the relatives and Brahmans concerned.

Much the same ceremonies are gone through in the house of a Musalman peasant, with certain differences to fit in with special religious views. Thus, as soon as the navel-cord is cut, sweetmeats are consecrated in the courtyard by the men, and the milk of a "good" woman is given to the child in a shell, while the neighbours are called to prayer by striking a brass pan with a stick. The lying-in room is kept warm with a movable stove, but the mother's food does not differ from a Hindu's, and it is given her to make her strong. On the third day the mother and child are bathed and dressed in new clothes, while friends come in and sing songs for a gift of oil and vermillion.

The next great series of family ceremonies is connected with marriage, for courtship finds no place in the ordinary Indian household. A marriage usually starts by the appointment of a match-maker by the girl's family to seek a suitable boy; no easy matter, in view of the many caste and other customary restrictions as to choice. When the negotiations are accomplished, and the dowry is settled, there is a formal betrothal by making the bride's people a present at the bridegroom's house, which commences the marriage proper. This is followed by the marriage procession on the occasion of the first formal visit of the bridegroom to the bride's house for the marriage itself, after which, at varying periods of time, there is a second and less important procession for bringing the bride to her future home. This she usually enters as the most lowly member of the family. Finally, there are two separate formal visits by the bride to her parents after the consummation of the marriage. Such, in outline, are the main



Photograph

PECULIAR DRESS

[Sohan Lal & Bros.]

The Dhotis are an important military Hindu race in the Western Himalayas and the Punjab, of which the Maharaja of Kashmir is the chief representative. The illustration shows a charcoal-burner wearing the peculiar dress of the people.

ceremonies connected with an orthodox marriage, varied in many quaint details according to caste, religion and position in life.

In a Hindu household the marriage ceremonies are so prolonged and continuous, that it is hardly possible to do more than indicate them. When the marriage is agreed, the bridegroom's father visits

the bride, and they each provide a little rice, which a Brahman mixes up and then divides between them, to be subsequently parched in a ceremonial manner. Then occur conventional performances day by day in both houses for a week before the bridegroom's procession starts, including the setting-up of the marriage shed and anointing the boy and girl. Among these in places is the quaint ceremony of swallowing the mango fibre. The mother's brother puts a present of money and ornaments into her left hand, while the barber's wife gives him the centre of a mango-leaf hung up in the marriage shed, which he presents to the mother's mouth. She bites off a piece and puts it in the hollow of her right hand, into which he pours a little water. The mother then holds it over her daughter's head and gulps it all down.

The bridegroom's procession is conducted with all the pomp available, but he must take a little of the water in which he is bathed before he starts, to be mixed with that in which the bride is bathed after he arrives at her house. At the house door follow the first scattering of rice over the bridegroom, the ceremony of the curry pestle, during which the family pestle is applied to the bridegroom's cheek, and the marking of his forehead with yellowish sandal-wood paste; but these proceedings are generally confined among the rich to merely making wedding-presents. After arrival follow the important acts of making bracelets of a few grains of rice wrapped in mango leaves for the right wrist of the bridegroom and the left wrist of the bride, and the adoration of the bride, and sometimes of the groom as well, with offerings of sweets and ornaments. The bride is next seated between her mother's knees, fully adorned in her bridal head-dress of date-leaves, for



[Phot'y.]

SIKH PRIEST.

[R. Thol.]

The peculiarities of the Sikh costume consist in the wearing of the five *k's*, viz. (1) the *kesh*, or uncut hair of the whole body; (2) the *kachhi*, or short drawers ending above the knee; (3) the *kara*, or iron bangle; (4) the *khand*, or small steel dagger; (5) the *khangra*, or comb. In the case of the priests, these symbols of their creed are worn in a greatly exaggerated manner, as shown in the illustration.

the nail-cutting ceremony, which is solemnly performed on the hands and feet of both by the family barber's wife. After this the bridal pair are seated in the marriage shed. The marriage service consists of repeating Sanskrit verses and various acts of worship, and includes throwing incense on the fire and scattering rice. It is performed by a Brahman, while the father of the bride seats her

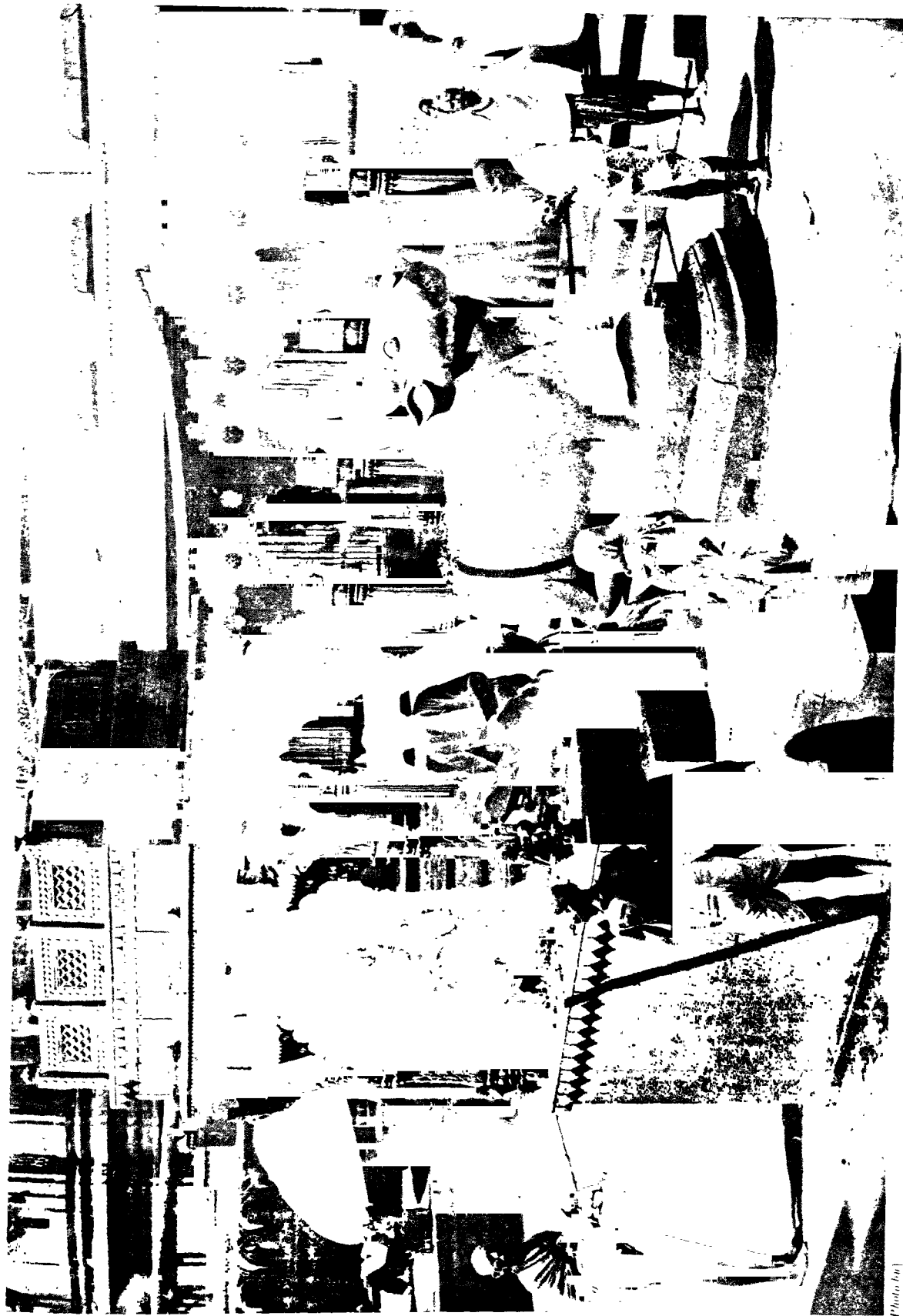


Photo by

A GYAN BAIL, OR POOL OF KNOWLEDGE

The illustration shows a Hindu Saiva shrine built over a well, with the typical Nandi or Bull of Siva in front, and the images of the god and his wife Parvati, covered with garlands. Religious men and women are bringing offerings. The attendant priest is sitting in the shrine, while a poor and a well-to-do man are offering prayers.

Illustration by

in his lap, which act is tantamount to giving the girl in marriage. The positive acts of marriage are the knotting together of the clothes of bride and bridegroom, and the circumambulation of the sacrificial fire. The bride goes first, and the fire must be kept to the right and walked round five times. A winnowing sieve must be carried by the pair, from which rice is scattered by shaking it. This ceremony winds up with a fumigation with incense by a Brahman.

There follow the application of the vermillion marriage spot by the bridegroom to the bride's forehead at the parting of her hair, the stopping of the groom at the house door by the bride's sisters to answer set riddles, and the stealing of the groom's shoes to make him get over his nervous silence (he is only a boy, as a rule) and ask for them. The long ceremonial day ends with the worship of



[Photo 1911]

AN INDIAN DANCING GIRL

[Lady Evelyn-Walton]

These are strolling artists who may be engaged at the numerous festivals held to celebrate betrothals, marriages, etc.; they will perform throughout the night with a wearying monotony both in the posturing and accompaniment. The musical instruments possess three or four playing strings, and under these are stretched twelve to twenty-nine others.

the family guardian spirit by the pair, after which the bridegroom goes to his people, and the bride remains with hers. Four days later the bride and groom are bathed, and their marriage bracelets are taken off, and at last the marriage proceedings proper come to a final conclusion. But even then the bride is not a wife till, with many more ceremonies and a procession, she is sent to live with her husband when she is old enough.

Strictly speaking, there are no marriage ceremonies among the Muhammadans, except the few allowed by the Sacred Law, and this, of course, is the rule among the educated and more highly placed. A prominent feature of marriage among most classes is the grant of an absurdly large dowry to the bride by the groom, which is, however, her protection—for, if divorced from caprice, as would be otherwise easily possible, she can claim and recover as much as is practicable of her dowry.



Photo by [unclear] [Vishwasala Mandir]
A MUHAMMADAN ASCETIC

Gurzmar fakirs carry a short iron spike to which chains are attached. When begging they rattle the chains, and if people are slow in giving alms, strike at their face with the spike.

of walking on fire with bare feet—is performed by religious mendicants. On the following night there is a solemn ceremonial offering to deceased elders, which is remarkable as showing the effect of environment, and the anointing of the bridal pair, in which seven married women help.

All this takes place before the marriage procession, which is conducted much on the Hindu lines, and the making of a number of conventional presents to the bride. Then comes the showing of the bride to the groom, to whom she is always a stranger, and some curious additional ceremonies of which a peculiar feature is that the bride must keep her eyes shut throughout and not put her foot to the ground, being carried about in the arms of a maid, even to her husband's house on the day after the marriage. There is a further ceremonial there for two or three days, after which the bridegroom goes with the bride to her home for a ten days' stay. This is the real marriage, as a room is provided for the pair, into which the bride has to walk—this being the first time she is allowed to put foot to ground since the ceremonies began. At her entrance the groom is expected to salaam to her. If he neglects this, showers of abuse are poured upon him.

Among the uneducated classes of the Musalmans there are, in India, as in other Muhammadan countries, a great number of ceremonies, of which the following may be noticed here. The use of red paper, or paper sprinkled with red, for documents and letters; the drinking of sherbet, and the giving of sweetmeats and small presents to certain privileged persons at every step are specialties of a great part of the ceremonial. After the preliminaries have been arranged and presents have been exchanged between the contracting houses, there follows the formal betrothal, of which an interesting feature is the presentation of a plain ring, a red kerchief and sweets to the bridegroom, and the letter of promise on behalf of the girl fixing a day for the wedding. The bride (and sometimes also the bridegroom) goes into seclusion and is allowed to see no male person. After this at stated times follow the ceremonies of grinding flour, cutting out the bridal clothing, and the vigil. This last consists of the women sitting up all the night previous to constructing the marriage canopy in front of a specially prepared water vessel, in order to "keep God awake." During this same night another decorated water vessel is set up, in which to enclose storm, rain, serpents, scorpions, worms, and other evil things, while the fire-extinguishing ceremony—a sort



By permission of [unclear] [P. S. P. Co.]

A LONG-HAIRED ASCETIC

There are several classes of Hindu ascetics who never cut the hair of their bodies and who wander about in various stages of dishevelment. The illustration shows an extreme case.

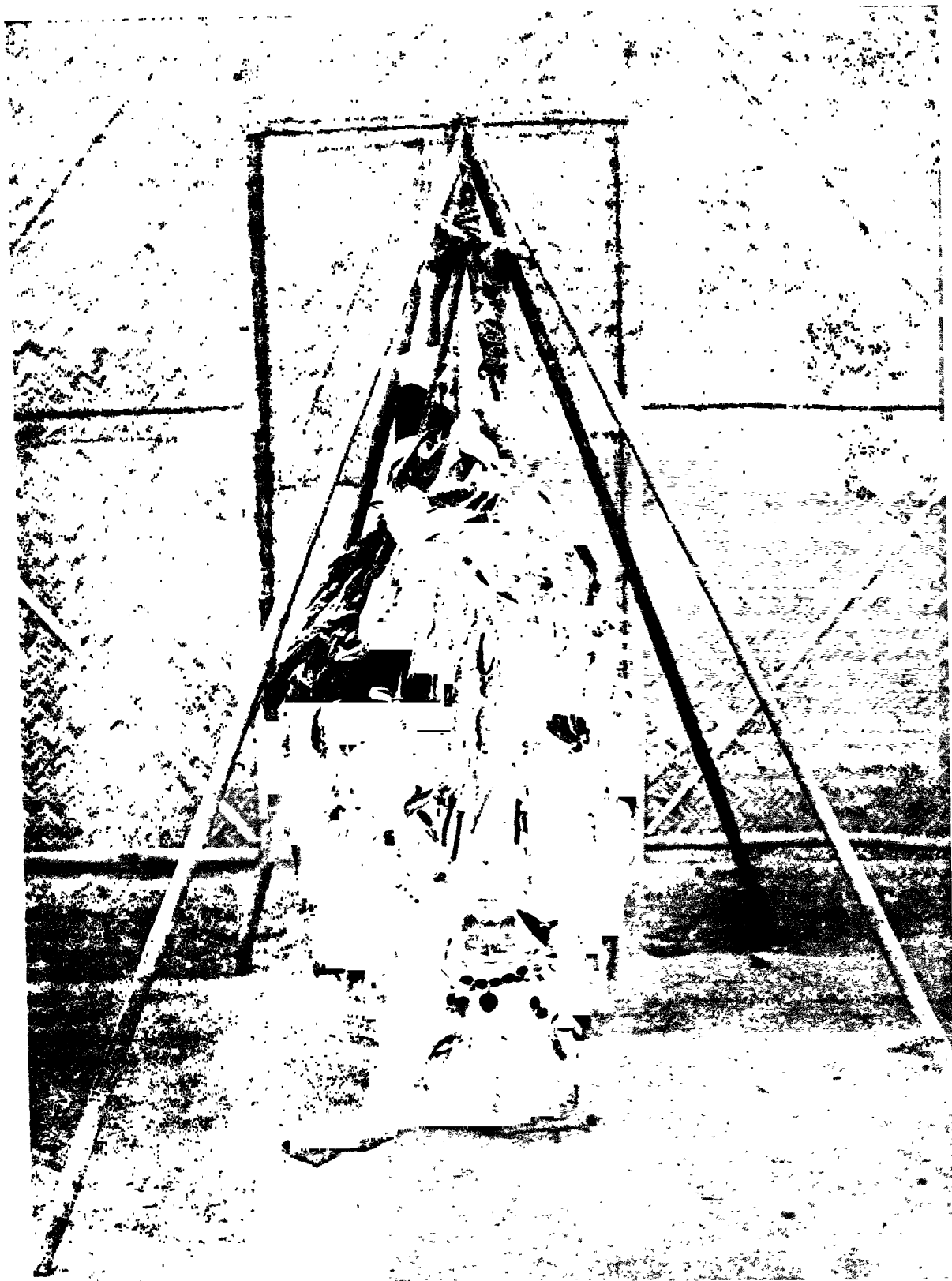


Photo 11

[A. J. Connelley & Co

HINDU ASCETICISM

The Urdhamukhi Sadhus, or Saints with the Uprturned Face, dress themselves in *gaur gaur*, or rags of wisdom, and live by begging. Their particular form of penance is to hang by the feet, head downwards, which gives them a great character for sanctity.

Speaking in general terms, Hindus may be said to burn their dead ; but this is far from being the universal rule, as many castes and tribes bury. When an ordinary Hindu dies, the body is taken out of the house and placed on a bier at a spot outside the village where the mourners can collect, and the house is then purified with fresh plaster. The bier is carried to the banks of a river, where the corpse is bathed, dressed in new waist-cloth and sheet, and the mouth washed. It is then placed on the funeral pile, while the chief mourner, usually the next heir, has his head and face shaved. After the pyre is lighted with a long torch by the chief mourner, he walks round the corpse five times, touching the lips each time with the torch. When the body is nearly all burned, everyone present throws five sticks into the fire and helps to put it out. The unconsumed portions of the body are thrown to the fish in the river. The funeral party then wash the place of burning and a sacred sweet basil shrub is planted in the neighbourhood. After this they all bathe in the river at another spot and go home.

Next day the chief mourner pours a little fresh milk on the burning place, and on returning home a pot of fresh milk, with a hole in it, so made that the milk can drip away, is hung up in a tree, which he walks round three times, and then gives a funeral feast to the relatives. For the next ten evenings a lamp is lighted in honour of the deceased at various spots on the route from the pyre to the house. On the third, tenth and other days up to a month after the death, there are special ceremonies, of which feeding Brahmins is a prominent feature ; and on the last of these days the widow puts on her weeds, to be worn for life—in the upper classes white, in the lower of varying colours. Hindu corpses, when buried, are usually placed in the grave fully dressed and seated cross-legged, facing the north, with cakes in the hands.

As regards widows, it should be remembered that the well-known prohibition of remarriage and being turned into the family servants, even in the case of child-widows, was always far from being universal, and that the equally well-known custom of *sati*, or burning of widows with the corpses of their husbands, was never common. They owe their notoriety to the horror induced by them in strangers, and to their prevalence among the richer and more socially prominent classes. Indeed, it is only among such that they could be possible, as in the case of plurality of wives. It



[By permission of]

HINDU DOMESTIC WORSHIP

[The C. F. A. S.]

The illustration shows a Brahman woman at her daily private devotions in the orthodox manner. She is sitting on a mat with a bell in her hand. In front of her are the necessary articles for worship—the libation cup, the conch-shell, a small stand or throne with images thereon, and the book of prayer. Near her is the sacred sweet basil plant of the family.

should always be borne in mind that the maintenance of more than one wife is a luxury which only the comparatively few well-to-do have ever been able to indulge in. The exigences of family finance has, in India, as elsewhere in the civilized East, confined a man to one wife at a time.

Among Musalmans the body is first thoroughly bathed and cleaned, and then dressed in a fresh loin-cloth. A sheet is next taken and a hole torn in the middle, through which the head of the corpse is thrust. After this it is carried to the graveyard covered with a sheet. Here prayers are recited, which differ for a man, woman, or child, and the corpse is laid in the grave with the head to the north. The body is roofed over with bamboos or planks, and thatching grass plastered over with mud. The grave is then filled in with earth, every member of the family present taking a



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PANCH AGNI—FIVE FIRES PENANCE

[The S.P.G.]

During the three hottest months of the year, certain Hindu devotees will sit daily exposed to the full rays of the sun for three hours about midday, while five hot fires of dried cow-dung cakes are built up close to them.

hand in this. After this presents are made to religious mendicants. For the next few days nothing is cooked in the house, the family being supplied with food by relatives. On the third day there is an interesting final ceremony. The whole of the family male connections assemble in some open place, where some grain, flowers, betel-leaf and sherbet are collected. Each man present takes up a grain, blesses it by a formal benediction, and drops it on a cloth, until the heap is exhausted. The grain is distributed to mendicants and the sherbet is drunk by the party, while a certain chapter of the Koran is recited.

In the course, then, of the festivities and ceremonies connected with the ordinary domestic events of family life there is much to occupy the spare time of the people, without reference to the fixed festivals and other performances involved in the exercise of their religion. These, too, are very numerous and cover such operations as ploughing, sowing, planting, protecting, harvesting, winnowing and measuring the crops, and such matters as protecting flocks and herds and the daily or



periodical worship of the tools and implements of trades and callings, and also the worship of the personal or family or caste guardian gods and spirits. Further, the village godling or supernatural hero has his or her special cult and ceremonial on no account to be neglected. The gods and godlings or sanctified heroes of the Hindus have their exact counterparts among the Muhammadans in the shape of deceased saints, who have to be propitiated in the same manner. And so the eternal round of feast, fast, or similar obligation never ceases.

The two great means to be found outside the home for diversifying private life are the holding of fairs and the making of pilgrimages. There is always a local fair not very far off, and there are great recurring fairs held at fixed places and at fixed periods, sometimes years apart, and often on a very large scale indeed. A pilgrimage to some celebrated holy spot or shrine is a great undertaking, which it is the hope of most villagers to accomplish at some time during life. It involves, on arrival, the performance of ceremonies held to be of vital religious importance, and the expenditure of more money than the pilgrim can properly afford thereon.

The present writer can never forget the gratified delight of an office messenger whom he took with him in the course of an official journey, which included a visit to the very holy Hindu places of Hardwâr, Benares and Gaya. The man was thus enabled in the course of a short time to go through all the ceremonies enjoined by his faith in memory of his father three times. It was in his opinion of the utmost possible benefit to his own and his dead father's future spiritual welfare, and it was undoubtedly equally bad for his pocket for many a long day thereafter.

The formal religious festivals of the Hindus vary greatly, but one or two may be looked on as more or less universal. Of these the most prominent is the Holi, held in spring, a kind of Saturnalia of very ancient origin, in which the whole of the lower orders join, whatever the creed they may profess (see illustration on page 512). The fun is very rough and frankly suggestive, in a manner entirely foreign to modern European ideas. The chief features are the lighting of the Holi fires with much singing, after the fashion of Guy Fawkes Day in England, and throwing red and



Photo. by

[S. S. S. S.]

KRISHNA WORSHIP.

A quiet family observance of the Janamashtami (a ceremony on the eighth day after a birth), held at the commencement of the long Indian Lent in commemoration of the birth of Krishna. A sort of Christmas Day.

saffron powder over each other's clothes. There is also some passing or jumping through bonfires on the part of aspirants to special local sanctity.

In the autumn falls the pretty Diwâh, or "Feast of Lamps," when everyone must clean and light up his house and burn at least one lamp outside it at night; so that when the spirits of his dead revisit it, they may find it nice and bright for their reception. Then in the villages follows the Godhan, when cowherds go round to their employers in a state of semi-intoxication, with a sing-

song, and collect presents in a fashion common in rural Europe.

For four months in every year there is a kind of Lent, analogous to that of the Buddhists, from July to October, during which it is unlucky to celebrate marriages, repair roofs, or construct beds. It represents the sleep of the god (usually Vishnu), and there is a fast as the god commences his rest, and a feast at his awakening, when whole villages will run riot with feasting and dancing.

The public Hindu festivals in connection with the beginning and close of this Lent are known by various names in different parts of India, and owing to their universal prominence and importance they differ greatly in observances and religious reference. In Upper India they are usually called Dasahra; in Bengal and Eastern India, Durga-puja—"Worship of Destruction," deified as a



*From *Sketches in India* (1911).*

SKIN FLOATS IN THE SUTLEJ.

[Understood & Understood.]

The great unfordable and dangerous streams in the land of the Five Rivers are crossed on the inflated skins of cattle. The illustration shows the laborious process of inflation.

a principal goddess (Durga), in the South, Charakh-puja—"Swing-worship," the well-known Swing-ing Festival, at which formerly devotees were swung from a high pole with a large iron hook through the muscles of the back. (See illustrations on pages iv, 476 and 540.)

Dasahra signifies "the absolving tenth"—that is, the tenth of particular Indian months, when sins can be washed away by prescribed performances. The days usually selected are the 10th of Jaiṅth (during July) and the 10th of Asan (during October). The feast in July is a one-day function, generally in honour of the birth of Ganga, the Ganges deified as the great sacerdotal purifier. Bathing in the Ganges and in other sacred streams and sheets of water representing the Purifier, absolves from sin in varying degrees, and in this connection it is of importance to note, as illustrating many Indian habits and ideas—some of which are, hygienically speaking, disastrous, that



[By permission of]

A HINDU WORK OF MERIT.

The preservation of life, as well as the avoidance of its destruction, is a meritorious act practised by many Hindu recluses. In the illustration a well-known holy man of the hills about Simla is feeding the monkeys of the neighbourhood, which have become very tame.

[The Baptist M.S.]



[Photobry]

A JAIN SAINT

[Vivadhakala Monalir]

Jain ascetics never light a fire, nor cook, and always brush the ground clear of insects before sitting down, all to avoid destroying life.

philosophic and religious attributes appertaining thereto, and Sita into the personification of the highest form of female virtue. The whole legend is faithfully gone through as nearly as local recollection permits, from the banishment of Ram and Sita, the abduction of Sita by the villain of the piece, the monster Rawan, to her recovery through the good offices of the monkey Hanumān and his army. The scene closes with the burning of a huge effigy of the monster, to the delight of the crowd. A pretty feature of the play is the employment of little Brahman boys to represent Ram and Sita. (See illustration on page 516.)

The chief peculiarity of the Muhammadan festivals is that in India, as elsewhere, they wander round the secular year, as the lunar year, which is followed for religious purposes by the Muhammadans, is about ten days shorter than the solar. This difference is important, as every festival consequently travels right round the seasons once in every thirty-six years.

As in the case of the Hindu festivals, the

water *per se* purifies—any kind of water is efficacious for this purpose. The feast in October is a great public festival, held wherever possible. It is the Dasahra proper and lasts ten days, or rather nights, winding up with a general fire-sacrifice and throwing of images of the goddess into the nearest stream. The last night has also naturally come to be attached to the idea of war, and is now the "Night of Victory," beloved of soldiers and princes. The means and implements of war are worshipped and revered; feasting is indulged in and plays are performed commemorating the wars recorded in the two great Indian epics—the *Ramayān* and the *Mahabharat*—usually mixed up together.

Of a nature somewhat similar to that of the fixed festivals are the interminable, long-winded, open-air dramas founded on the Hindu epics. Of these one of the most famous and persistently played year after year is the *Ram Lila*, "Play of Ram." This represents the story of Ram and Sita, originally the hero and heroine of the great epic *Ramayān*; but nowadays they have become vastly exalted—Ram to the Godhead itself, with all the



[The S.P.O.]

PROTECTING A HINDU HOME

To prevent evil spirits from entering the house, Hindu women often draw cabalistic designs on the door, on the walls, or in front of the door-step.

whole population will join in some of those of the Muhammadans for the fun of the thing. The most prominent is the Mohurrum, which purports to represent a miracle play in commemoration of the deaths, or as it is called, the martyrdom, of Hasan and Husain, the grandsons of Muhammad through his daughter Fatima, who were murdered at different periods, but both of them in strikingly tragic circumstances (see illustrations on pages 487 and 488). It lasts ten days, and is essentially a Shi'ah festival, though orthodox Sunis will join in it on the last day to commemorate the Creation, it being remembered that Muhammadans, like Christians, accept the old Jewish cosmogony. But whatever the origin or purport of the festival, it is now to the people an occasion for mighty crowds and immense processions, accompanied by horse-play of all kinds. The carrying of the *tabūt* or *tazīa*, brilliantly illuminated models of the tombs of Hasan and Husain, in full procession at night, with dancers representing their fighting martyred relatives, is a principal religious feature of the festival to the orthodox, while the Mohurrum fires, of doubtful origin, are the chief superstitious feature to the ignorant masses in India, both Muhammadan and Hindu. They are kept burning in pits all through the festival, even by the poorest, and over them passers-by make vows, while crowds dance round them all the nights long, leaping through the flames and scattering the burning brands.

Another lively festival of much popularity is the Shab-i-barat, which occurs on the 15th of the month of Sha'ban. It was founded as a night of prayer, when the faithful were to keep awake all night; but nowadays it has become an occasion for letting off fireworks, and has degenerated into another Guy Fawkes Day of general rejoicing.

The Ramzan, or "Fasting Month," from new moon to new moon, is often kept with surprising fidelity by Indian Muhammadans, and in years when it occurs in successive hot seasons it is a great tax and hardship on the people, as they can neither eat nor drink from sunrise to sunset. The Ramzan closes with the Idu'l-fitr, or "Feast of breaking the Fast." This is merely an occasion for celebrating the general feeling of relief and rejoicing. There are no set ceremonies. Families simply dress themselves up, enjoy themselves, pay visits to each other, and do anything they can invent in the way of amusement.



Photoban.

Dr. F. C. A. A. A.

A PARSİ LADY AT HER DEVOTIONS

The Parsis use fire as a medium and not, as is sometimes supposed, as an object of worship. The purifying and light-giving element was thought by Zoroaster to be the most befitting symbol of the Godhead. In the fire sandalwood and frankincense are burnt.

Another important occasion for general jubilation is the Idu'l-azha, or Bakrid, as it is usually known in India. Often it is called simply the "Id," or "Festival" *par excellence*. Properly it is the "Feast of Sacrifices," and represents the offering up of Isaac (or as the Muhammadans usually say, of Ishmael) by Abraham. There is a vicarious sacrifice of cattle (*bakara*, which includes goat, sheep, cow, or camel) in purely Muhammadan countries, turned into a goat (*bakri*) in India, no doubt owing to Hindu prejudices as to cows, followed by a three days' festival, gentle or boisterous according to temperament and breeding. There are other opportunities for public and private enjoyment with a religious origin, though these are not universally taken advantage of, such as



Photomicro

(John Fordley-Wilmot.)

A BURIAL GROUND KASHMIR

The irises in the foreground denote a Muhammadan burial ground. Their sharp, flat leaves are held to be spears which drive away evil spirits from the resting-places of the departed. In the background is the fort near Srinagar.

Namooz, or New Year's Day. In Persia this last is a mighty festival, but in India its celebration is sporadic and on no fixed scale.

Besides the regular pilgrimages and fairs involved in the practice of their faith by the orthodox, there is an irregular and superstitious but equally common form of both arising out of the cult of supernatural powers. This chiefly shows itself in worship at the tombs or shrines of bygone popular heroes, or even at the abodes of sanctified living personalities; and in this matter the Indian populations exhibit a remarkable unanimity. The stories related of departed or existing holy personages, and the acts of veneration thought advisable in order to secure their good offices, hardly vary. The venerated quick and dead can all grant desires, cure or induce disease, protect the sanctity of themselves or their abodes by miraculous deeds, and inflict injury on scoffers and unbelievers by uncanny means, and they are equally ready to shower mysterious blessings on devout followers. They vary



Photo by

[John L. Allen-Wydot,

A HINDU FUNERAL

The body is wrapped in clean white cotton cloth and is carried on a wooden bier. A boy follows carrying in an earthen pot the fire which will be applied to the funeral pyre by the son of the deceased.



Photo by

[John L. Allen-Wydot,

A MUHAMMADAN FUNERAL

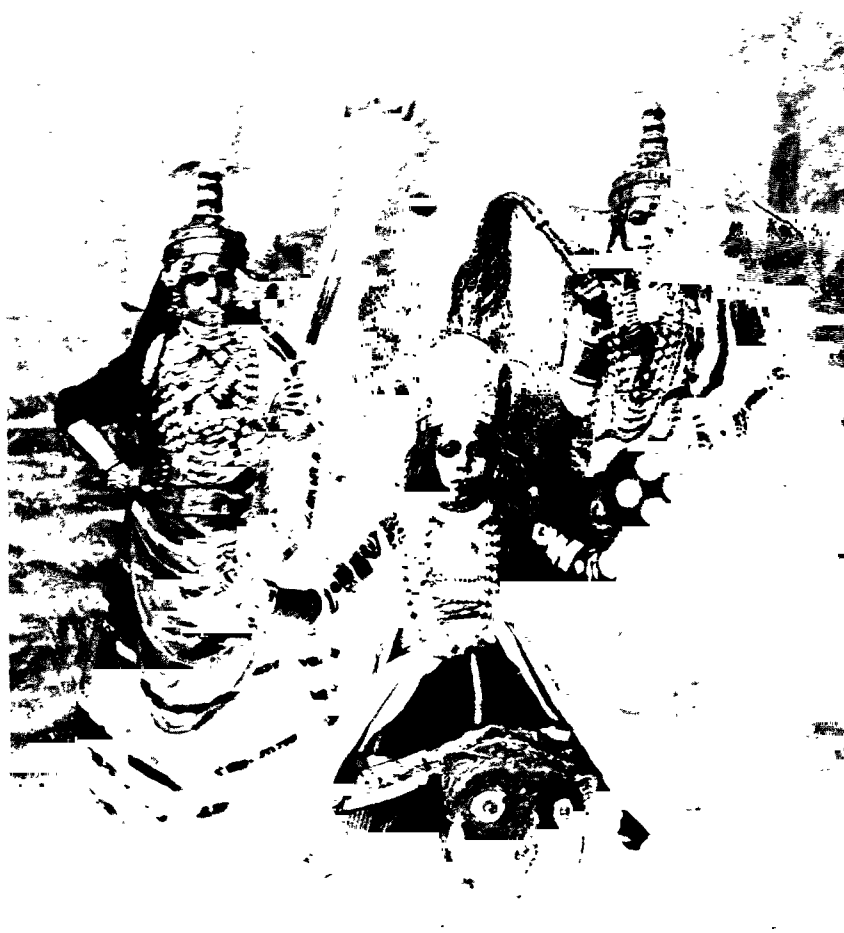
The corpse is bound on the wooden bier and is carried on men's shoulders to the place of burial. The relatives and friends sit around while the grave is being dug. Then with pious invocations to the Almighty the body is lowered to its rest.

in name, indeed, according to religion. To the Muhammadan they are saints; to the Hindu godlings, or simply demons and heroes; to the semi-civilized and the savage they are gods. But by whatever name they may be called and to whatever faith they may be attached, they are all fundamentally the same supernatural powers, with the same attributes and capacities, and are worshipped in the same way wherever one observes them: among the old Musalmans of the North-West frontier, the ancient Hindus of Hindustan proper, or the still unsophisticated savages of Central India. In fact, they and their cult are alike survivals of the primeval animism, or spirit-

worship, of the populations prevalent in the ancient days before the foundation of even the oldest of the philosophies which the religious tendency of the human mind has imposed on the Indian peoples.

The ministers of these holy persons and places are wandering companies of bards, who visit the towns and villages, sing songs and epics, often couched in highly poetical language, tell stories to the people and inculcate the efficacy of the spiritual services of the particular masters they serve, until the names of these and the details of the tales about them become veritable household words. Such visitations are always welcome, and the oftener a story of this kind is told, and the more familiar it becomes, the greater the pleasure caused by it seems to be.

Another prominent feature of Indian daily life, which intrudes itself on the



[Photoban]

THE HOLI FESTIVAL

[Sahandul Bios.]

The spring Saturnalia of the Hindus is the Holi festival, which is much mixed up with the cult of the great goddess Devi in her distinctive form of Durga. She is here represented by a boy riding a lion, accompanied by two other boys dressed as Sakhis, or female attendants.

observation of all, is the prevalence of the ubiquitous mendicants, whether Hindu, Muhammadan, or freethinking. They are very numerous, belong to an immense number of petty sects, and go by many different names, but are alike in doing nothing for a living except preying on the superstitions of the people. For they are all "holy" in the sense that they are believed to be able to bring about wishes and desires and the fulfilment of hopes in some supernatural way. A common generic name for them is *takir*, though this is an imported Muhammadan term, meaning "poor, without possessions, mendicant." Other common Hindu names for them are *sanyasi*, *jogi*, *gosain* and *sadhvi*, which though they do not properly imply the same description of man as *fakir*, are popularly used in the same sense oftener than not. (See illustrations on pages 501, 502, 504 and 525.)

They come from all classes of life and represent mental capacities of all kinds. Many are genuine fanatics and ascetics, others are shrewd, idle humbugs, others, again, are failures in life from a variety of causes, and many more are just scamps, who take to this kind of life as being the easiest. Some, of course, are not "right in their heads." Eccentricity of appearance or habits is a part of their stock-in-trade, quite as much as the claim to supernatural powers. In this way they will do almost anything that will attract attention—go entirely naked, smear themselves with ashes, mutilate their bodies, lie on spikes, stand for years, stiffen their joints, sit between fires, wear any kind of extraordinary costume, live in silence or solitude, and so on. But whatever they are and whatever they do, they are an ever-present and real trouble, and a perpetual source of domestic excitement to the workaday householder and his female belongings. A notable and, withal, instructive result of the numerous domestic and religious obligations of the Indian household is to be seen in the charitable institutions of the country. Every form of creed in India not only inculcates, but is most insistent on the virtue of generosity—meaning thereby charity in the form of almsgiving. But by the term "alms" is meant a conventional present in cash or kind to priests, holy men and those who have an immemorial right to customary gifts. Every act enjoined by religion, superstition or custom, every stage of the ceremonies at births, marriages, deaths or other domestic occurrences demanding a conventional act, every visit of a *fakir*, priest, bard or similar personage, every journey to a holy place or fair, and every pilgrimage, involves the unavoidable grant of alms or the making of an obligatory present. And so the European system of subscription for public charitable purposes cannot obtain in India, so far as



[By permission of]

THE DIWALI FESTIVAL.

[W. Crooke]

The Diwālī, or "Feast of Lamps," is held at the beginning of the cold season. Every house is illuminated, as a protection against evil spirits, and to mark the Feast of All Souls, when the dead are supposed to revisit their homes.



[By permission of]

THE DIWALI FESTIVAL.

[W. Crooke]

A sort of folk-drama as shown in this illustration is performed in some places, in which the male performers are daubed with stripes or patches of white, to represent tigers, and the women wear festal head-dresses.



By permission of

[The C. I. Z. M. S.]

MUHAMMADAN MOURNING IN SINDH.

When a death has occurred in a Sindhī house the women of related and friendly homes come and sit round the house and mourn for hours in a conventional manner

by a woman so heavily clad as to be ungainly in her costume (see illustration on page 500). There must be a charm about it, however, to the initiated, as a good performance will keep an Indian audience enthralled for hours, and celebrated dancers can command high prices. A current of religious feeling runs behind all this, and dancing girls are a privileged class in many senses, though their moral character is of the loosest. That they are a survival of a very ancient worship by dancing or conventional posturing is shown in their formal dedication to the art, and in many cases to particular temples, their easy virtue, their special privileges and their peculiar superstitious practices.

It must not be supposed that in the foregoing account it has been possible to do more than give the veriest outline of the customs of the populations and indicate the lines in which an average Upper Indian life is cast. Nor has it been possible to show the detail of any part of it, but perhaps enough has been said to enable the reader to grasp the cardinal point that the lives of the people are not necessarily dull because they are confined within very narrow limits.

concerns the members of the ordinary well-to-do classes, for the intelligible reason that they are deprived of the power to subscribe by the financial pressure of their domestic customs.

There is one point on which the orthodox Indian, Hindu or Muhammadan, differs from the inhabitants of the Western world to such an extent that he cannot understand the European attitude towards it at all. To him, dancing is an amusement for viewing, not performing personally. The Indian dancer, so well known as the *nautch* (*nach*) girl, is a professional to the manner bred, and belongs to a recognized class or caste. That other men and women should care to dance together, as at a ball, is incomprehensible to the ordinary Indian, and he never really grasps the feeling that prompts the European so to behave. The performances of the *nautch* girl, on the other hand, though in truth very difficult of accomplishment, are to European eyes exceedingly dull and tame—merely a slow, unmeaning posturing

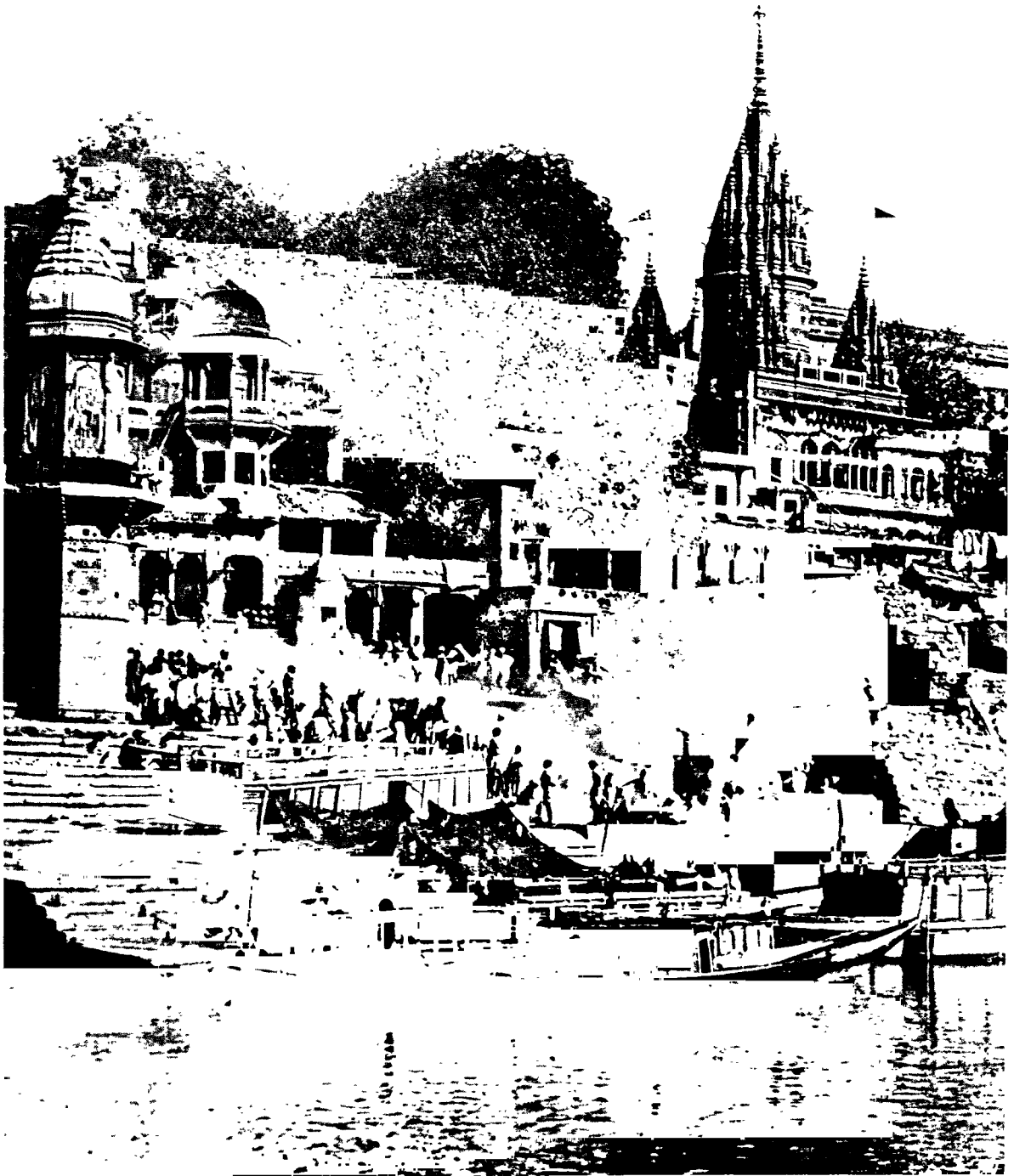


Photog.

W. & K. K.

BURIAL OF A HINDU ARTISAN

Certain Hindu sects and artisan castes bury and do not burn their dead. The body is buried sitting cross-legged and carried in procession to the grave in the same attitude.

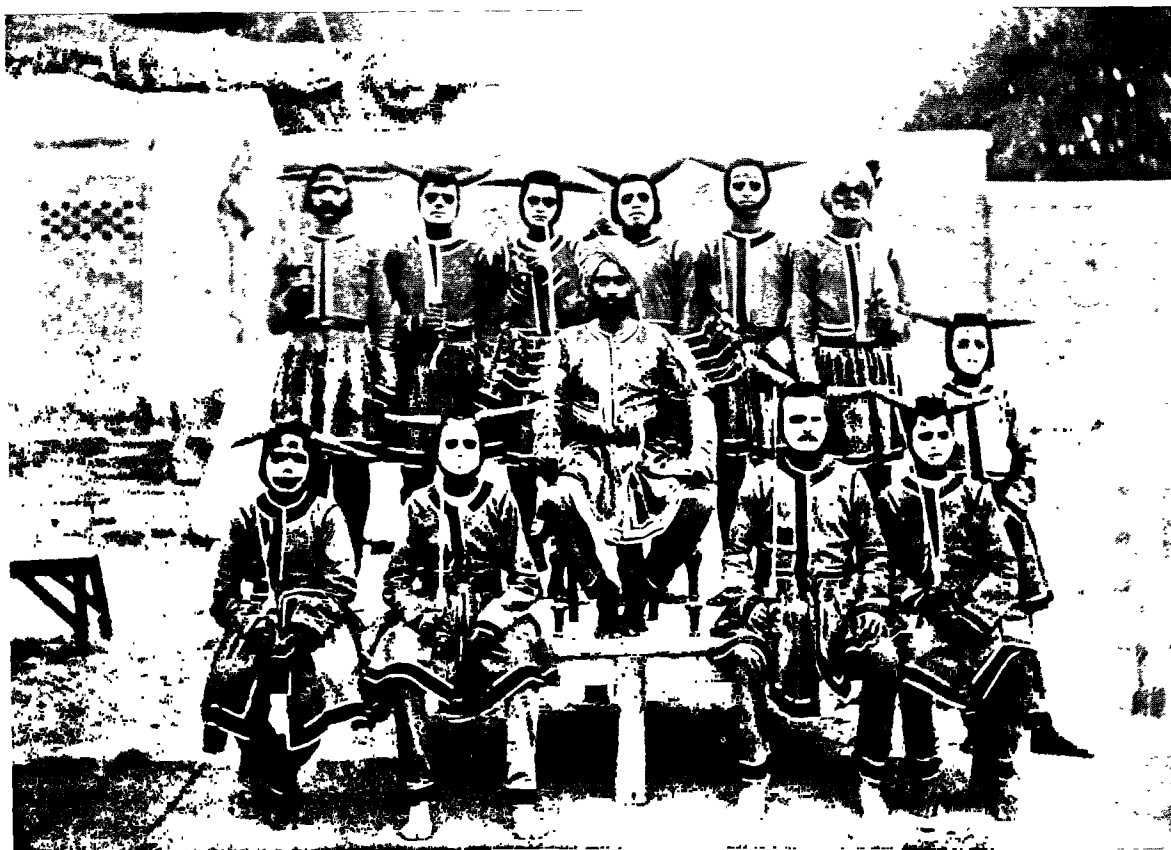


From stereograph by

John A. Brown

A HINDU CREMATORIUM AT BENARES

The orthodox Hindu is burnt shortly after death at the nearest convenient recognized place of cremation near a river or water-side, as the body should be dipped in the water before burning and the unburnt remains cast into the water. There are, however, certain specially sacred places like Benares, to which, if possible, the relatives will take the corpse.



[By permission of.]

[The S.P.G.]

A MODERN MILITARY FORM OF THE RAM LILA.

The *Ram Lila*, or Play of Ram, is a popular Hindu performance of the Passion-play type based on the legend of Ram and Sita, both long since deified. They are the personification of both ascetic and domestic male and female virtue.

CHAPTER XVIII

THE FOREST AND MENIAL TRIBES OF NORTHERN INDIA. By W. CROOKE

INTRODUCTORY AND CUSTOMS RELATING TO BIRTH

THE races whose customs and ceremonies are described in the following pages fall naturally into two groups: first, the forest tribes occupying the ranges of hills which stretch from the neighbourhood of Bombay eastward into the Presidency of Bengal; second, the menial or servile population of the great northern plains. (See map on page 519.)

The dominant races of Northern India, generally known as Indo-Aryans, who are described in a separate article, are the result of successive migrations of tall, robust, fair-coloured people from the countries north of the Himalayas. The hill and forest tribes are usually designated by the name Dravidian, which, in its proper sense, means the speakers of languages now current in parts of the Madras Presidency. But it would be inaccurate to suppose that all the hill tribes and the menial classes of Northern India were emigrants from the south. On the contrary, they represent the fusion of several stocks, the inter-relations of which have not been as yet accurately determined. These people, whom the Indo-Aryans found in occupation of the country, are easily distinguished from the later invaders. They are short in stature, thick-lipped, dark in skin, coffee-coloured or even blacker; and while the Aryan nose is finely shaped, that of the

Dravidian is broad and coarse. Their most typical representatives are the Kols, Bhils, and Gonds (See illustration on page 520.)

The tribes occupying the lower slopes of the Himalayas are, numerically, much less important. They are a mixed race, descended from refugees from the plains, who have mingled with Mongolian immigrants from Tibet. The latter are easily distinguished from the Indian races by their yellowish complexion, flat faces, and oblique eyes or eyelids.

The menial population of the plains has now become reduced to a condition of drudgery or almost servile dependence upon their Indo-Aryan or Mohammedan overlords. Few of them have secured ownership of the soil, most of them are small tenants, day labourers, or practise various industries of a low type. Some of them are nomadic, practising the characteristic gipsy industries—mat-making, basket-weaving, selling drugs and simples—all more or less supplemented by thieving and immorality. These menials of the plains, like the forest tribes, have been widely affected by Indo-Aryan culture and tradition. In the jungle tracts this process of conversion is largely due to wandering ascetics, who suggest to the local chief or village headman that his tribal beliefs and customs are degrading. He is often tempted to accept what is merely a veneer of Hinduism over his aboriginal practices. He thus becomes, nominally at least, a Hindu, and with his new faith discards many of his social observances. His tribe tends to become a caste, subject to restrictions in the matter of food, defilement by the touch of, and intercourse with, the menial



Imperial Survey

The S.P.O.

THE KRISHNA PLAY

Krishna is here seen with his pipe playing to Radha and her attendants. Like Rama, he is a deified epic hero with a popular legend about his youthful amatory performances with the *gopis*, or group of cowherd girls, among whom Radha, since deified, was a leader.

classes. After a generation or two, when his claim to be an orthodox Hindu is admitted, he blossoms out into a Rajput, or claims admittance into some other respectable caste. This process of absorption, practically complete among the races of the plains, is now in process in the hills. If, then, we are engaged in the search for really primitive belief and custom, we may expect to find them only among the more secluded tribes which have, up to the present, resisted absorption into the Hindu community. Such tribes form the most interesting element in the population of Northern India, and to them, with occasional references to the menial population of the plains, the present article will be, to a large extent, devoted.

In order to understand the religious and social institutions of these tribes, it is important to remember that they are based, not on the individual or family, but on the tribe or caste group as a unit. Their customs are those prescribed by the tribal council of greybeards; their religious beliefs are based, not on any sacred books, but on the traditional usages of the tribe. Hence there is little or no freedom of individual action.

Birth among the forest tribes and menial castes is a period of crisis, involving danger to mother and child from demons or witches, and risk of pollution to the other members of the group. Hence various charms and other protectives are needed. Iron, which is specially efficacious, is laid, in the shape of a knife or spike, by the bedside. The spirit may be entrapped if a net is hung over the door of the room where the mother lies. Fire acts as a purifier and protective, and even in the hottest weather it is kept burning in the room, often causing suffering and even serious risk to the patient. After the child is born its eyelids are smeared with soot or antimony, as a means of disguise to deceive the spirits, or to render it unattractive to those who may cast the Evil Eye upon it. The



Photo 117

Sahantul Bros

ENORCISM

The officiant, who sometimes becomes possessed by the local deity, utters unmeaning words, regarded as a form of oracle, and waves round the head of the patient a bunch of peacocks' feathers, which is supposed to scare the evil spirits.



MAP OF INDIA

relatives and neighbours are protected from pollution by the isolation of the mother in a separate room, or in a hut in the jungle.

The chief observance after birth takes place on the sixth day, when—though these people are unaware of the physiological fact—the neglect of sanitary precautions results in various forms of disease, such as infantile lockjaw. Hence, the spirit which controls the sixth day is deified, and she is supposed to appear on that night and record the destiny of the child, for which purpose some people lay out writing materials for her use.

The rite of naming the child is often combined with this ceremony. The name is of the highest importance, because it is a part of the personality, and if a witch or sorcerer learns it, they may use it for the purpose of Black Magic. Hence a double name is often given to a child, one name being kept secret and the other used on ordinary occasions. An opprobrious name, like "Three Farthings," "Rubbish," "Beggar," or the like, is sometimes given to the child in order to indicate that on such a worthless creature no malignant person is likely to cast the Evil Eye.

The best examples of the remarkable custom known as the *couvade*, or "the hatching," in which, on the birth of a child, the father performs certain acts or simulates states natural or proper to the mother, or abstains for a time from certain foods or actions, as if he were physically affected by the birth, are found among the Dravidians of the Madras Presidency. Only scattered survivals appear in Northern India. Generally speaking, the husband shares in the impurity of his wife, and sometimes while the house is deserted by the other relations, he remains at home and cooks for her. Immediately before childbirth acts done by him are believed to affect his wife. Among a tribe of basket-makers in Western India the wife, immediately after childbirth, goes about her work as if nothing had occurred. But the mother goddess of the tribe is believed to transfer the wife's weakness to her husband, who takes to his bed and has to be supplied for some days with nourishing food.

Eclipses, which are supposed to be caused by evil spirits attacking the sun and moon, are naturally periods of danger to the expectant mother. She must do no work while the eclipse lasts; if she ventures to do anything she believes that her child will be deformed. This deformity will bear some relation to the work which she has done. During an eclipse it is wise to paint with red the horns of a cow in calf, because red is a colour obnoxious to the eclipse demon.

At other times besides eclipses the expectant mother has to be careful. She may not step over

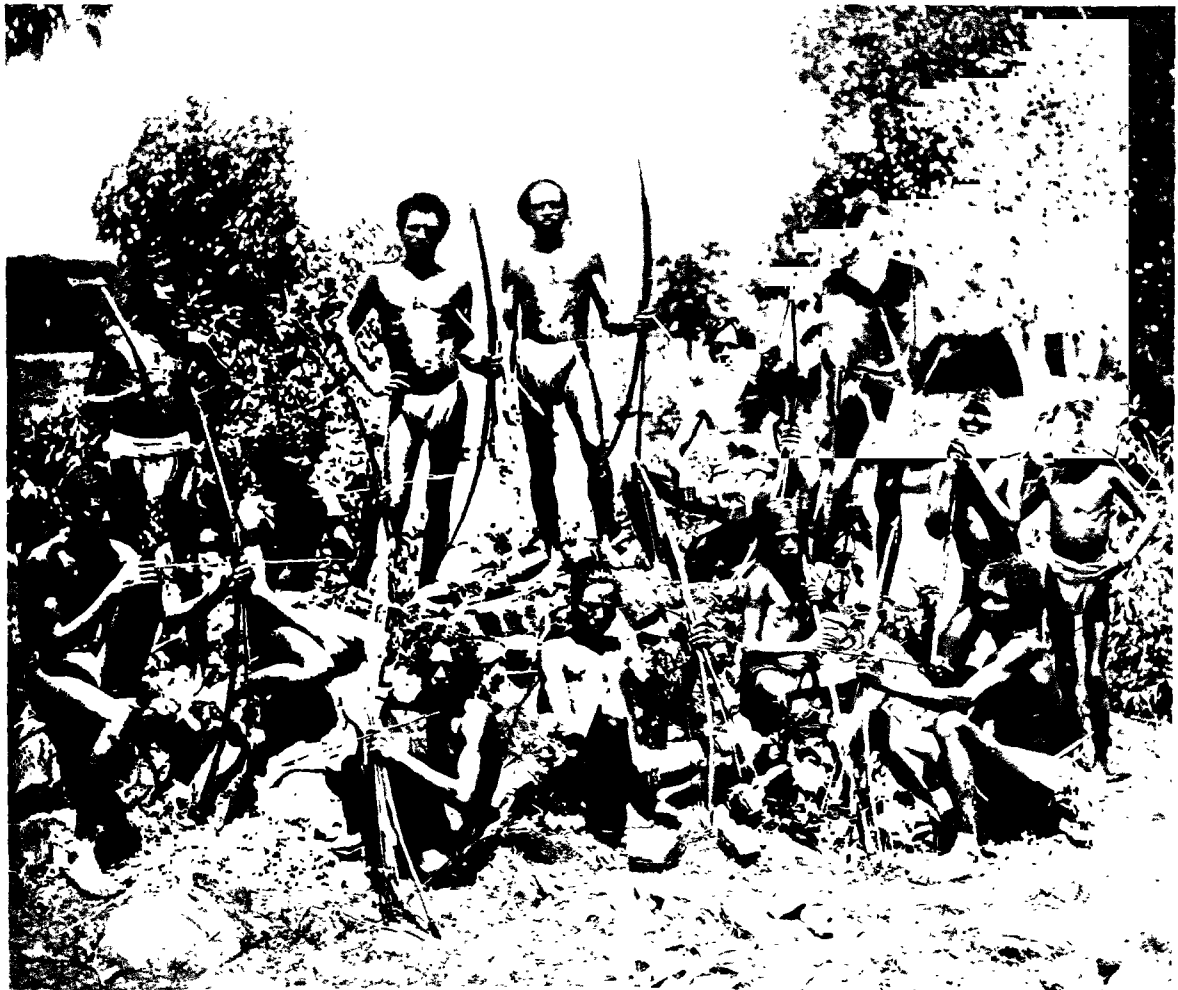


Photo 100

KOLS

(Bourne & Shepherd.)

The Kols are a forest tribe principally found in the hill country lying south of the Ganges valley in Bengal, the united provinces of Agra and Oudh, and in Central India. Under this title, as used by Hindus, the most important groups are the Mundas and Oraons.

a snake or its skin, the bone of a cow, or a hole in the ground. She must not ride in a palanquin litter unless it be protected by a string hanging from it and touching the ground, which brings it in contact with the holy earth. She must not stand under the house eaves, nor walk alone after dark lest spirits attack her. If she has to go out unattended after sunset she protects herself by putting some stalks of grass on her head.

The waste products of birth are believed to be closely associated with the child; in fact, his life is thought to be bound up in them. If thrown away and carried off by a wild animal, the result would be as fatal to the boy as if a witch or sorcerer gained possession of them. It is therefore necessary either to bury them in a hole of the room in which the birth occurred, or, as an additional precaution, a fire is lighted over them until they are completely consumed. No appliances used in the birth-chamber may pass into the hands of a childless woman, lest she may thereby pass her infertility to the mother and child, in which case the woman will cease to bear children and her living babies will die. The birth of twins is in many places thought to be ominous. Among the wilder

forest tribes they are often exposed in the jungle, and among the more civilized groups, if one of them be a girl, she is neglected and allowed to perish for want of care.

A year or two after birth comes the first ceremonial feeding of the child on rice, or some other grain which is the chief food of the tribe. Up to this time the child is regarded as irresponsible, and may eat and drink things which are forbidden to adults. Once he has eaten the tribal food, he must submit to the usual restrictions.

There is for boys no other form of initiation such as is enforced among Hindus by the investiture with the sacred cord. But among girls the attainment of puberty is a special crisis in life, when they are believed to be under the influence of spirits, and become a source of infection to all who are brought in contact with them. During this period the patient is kept carefully isolated. When she recovers she must bathe and undergo purification before she rejoins the family.



By permission of

A ROCK CELL, HARDWAR

This famous rock cell has been occupied from the earliest times by a succession of ascetics. Pilgrims to the sacred place visit the holy man, who whispers into their ears a text which is believed to be their guide in life.

[W. C. C. C.]

Initiation for a girl is provided by marriage, as a result of which she leaves her own group and joins that of her husband. About the time of puberty she undergoes the operation of tattooing, which is partly a survival of more savage rites, when, as among the natives of Australia, the candidate for admission into the tribe is obliged to submit to various forms of ordeal of a very cruel kind. Partly, it provides a method for bringing the girl under the protection of the tribal deities.

MARRIAGE

MARRIAGE, in one form or the other, is practically universal. Every one, except the cripple, the

imbecile, the incurably diseased, is married. The Dravidian suitor looks for health and strength in his bride rather than good looks. He wants a wife who can work in house and field, tend the cattle, grind the gram for the family, collect the fruits, roots, or berries which she finds in the jungle. She usually exercises considerable influence in the household, and is not confined in a zenana. Even in the presence of strange men she seldom veils her face. Little is done in the family without her approval, and in the marriage negotiations of her children she takes an active part. If she possesses little delicacy in act and words, she is usually faithful to her husband, and any open scandal meets with censure from the brethren assembled in council.

The selection of a bride is controlled by what are usually known as the laws of endogamy and exogamy: that is to say, a man must



[From *Illustrations*]

A SHRINE TO TARA, NEAR SIMLA

Tara ('star') is one of the titles of Durga, whose rude image is here seen beneath a sacred tree, beside which is a pole with a flag to mark the shrine, forming a convenient perch for the goddess when she appears in answer to prayer.

marry within his own tribe or caste, but he must not marry a girl in his own sept, sub-tribe, or sub-caste. Social status, in theory at least, is not a bar to intermarriage.

The marriage season occurs generally in the spring, when the weather is favourable for travelling, there is no urgent work in the fields, and at this time the annual feasts and ceremonies are performed which promote the fertility of men, animals and crops. Among the more Hinduized tribes the lucky day is selected by the village astrologer, or, among the more primitive groups, by the headman. In some places with a view to reduce the expense of the marriage celebrations, all the



Photo by

W. A. K. M.

A BENARES COOLIE

This woman from Benares, who, as is apparent from her coarse features and broad nose, is one of the menial castes who are day-labourers, is teaching the child to walk by making it hold on to a pair of rude stilts



[By permission of.]

A WEDDING PARTY

[W. Crooke.]

The bridegroom, who is taking the bride to his house, wears over his face a sort of veil to protect him from the Evil Eye. The bride is carried in a litter, the ends of the pole resting on the shoulders of two bearers.

weddings of the year take place on the same day. The custom among the Kunbis of Western India is more remarkable. They perform their marriages only once every tenth or twelfth year. When this period comes round, the headman prepares a number of slips of paper, on some of which "Yes" and on the others "No," is written. These are thrown in a heap before the image of the tribal goddess, and a little child is appointed to pick out a certain number from the pile. This is done thrice, and if on examination the majority is found to be in the affirmative, it is believed that the goddess has given her sanction.

Marriage takes various forms, and among the forest tribes almost any form of cohabitation, provided it is sanctioned by the tribal council, is recognized as valid, the parties are admitted to the privileges of the tribe or caste, and then children are accepted as legitimate.

First among the forms of marriage comes that by capture or abduction, in which the youth carries off the girl with some show of force, and after a time his relations condone the offence by paying the bride-price and by giving a feast to the brethren. Among the more civilized tribes and the menials of the plains we find observances which have been regarded as survivals of this form of union. The prevalence of the custom of capture marriage has probably been exaggerated, and some of these shows of abuse and mock combat have been explained as a form of magic, representing the contest between good and evil spirits, in which the former are always victorious. Among the forest tribes, though there is little or no regular cohabitation, the parties often arrange the match themselves. The youth runs away with the girl to the forest, whence, after a short

honeymoon, they return, and the dispute is settled by payment to the father of the girl and a feast to the brethren. In order to avoid payment of the bride-price, marriage by exchange is not uncommon. The parties exchange a girl for a boy on both sides, in which case no money payment is required.

More interesting than this is the custom of serving for the bride. In this case the youth enters the family of his future father-in-law, and often serves for seven years before the pair are allowed to marry. Theoretically, during the period of probation the pair are kept apart, but this condition is not always observed. This is a survival of the primitive rule by which descent is traced in the female line, and the husband joins the family of his wife. The same principle accounts for the high position taken by the bride's sister, who, at the marriage rite, knots together the dresses of the pair as a sign of their union. The maternal uncles also take a leading part, providing the dress worn at the wedding and contributing towards the bride-price.

In most cases, however, the bride is transferred to her future husband on payment by his relations of a sum of money, cattle, brass cooking-vessels, and other property.

On the principle that the bride is a chattel for whom the price has been paid, she becomes the property of her husband's family. If her husband dies she is usually made over to one of his younger brothers, remarriage with an elder brother-in-law being strictly forbidden. It is only in the case that no relation of her late husband is willing to take her that she is married to an outsider, who has usually to pay some compensation to the friends of her late husband. The prejudice against the remarriage of widows felt by high-caste Hindus does not prevail, and this is one of the reasons why the forest tribes increase at a rate higher than that of Hindus. As she was the chattel of her



[Phot. by]

SANNYASI SADHUS

[R. P. S.]

Sannyasi Sadhus, commonly called Fakirs, are devotees of the god Siva. They are not permitted to cut their hair, which they weave into long coils, sometimes of extraordinary length. Their bodies are covered with ashes from a sacred fire.

late husband, his ghost is believed to resent her transfer to another man. Hence, in order to evade the notice of the angry ghost, the rites are carried out secretly and at night. The new owner throws a sheet over her, marks the parting of her hair with a splash of red lead, probably a survival of an ancient form of blood covenant in which the parties to the union, as is still the rule among the wilder tribes of Bengal, exchanged their blood as a sign of the entry of the bride into her new circle of kin. In order to propitiate the offended ghost of her late husband she wears an image in gold or silver round her neck, and if she chances to marry a widower she takes care to offer to an image of his deceased wife any present she may receive from her new husband.

If marriage is fettered by few restrictions, divorce is equally simple. A woman who desires her freedom appeals to the tribal council, which sanctions divorce if any misconduct on the part of



Photo '97

FESTIVAL DRESS, CHAMBA

[Sohandul Bros.]

Women from the Chamba State on the frontier of Kashmir, dressed for a religious feast. The necklaces, made of coarsely-cut stones, with silver cases containing amulets, are especially noteworthy. Observe also the hoops through the nose.

her husband or incompatibility of temper be established. If a wife fails to bear children a man may reasonably claim a separation.

The basis of most of the marriage rites lies in the fear of spirit danger, particularly of those influences which may render the union infertile. Many of the ceremonies are, therefore, of a magical nature, intended to avoid this untoward result. The rites vary from tribe to tribe and from district to district. The following may be taken as the most common type.

The first step is the despatch of a deputation of the friends of the youth to ascertain by careful examination of the proposed bride that she does not suffer from any physical defect. When they are satisfied, and the amount of the bride-price is arranged, the parties are betrothed. Although the match may have been arranged long before, the father of the boy usually goes through the form of starting to find his bride. On leaving his house, if the project is to prove successful, he ought to see a little bird, called the Devi, or "goddess," on his right hand, and until he does see the Devi he will not start, though he may be kept waiting for weeks or even months. But this delay,



Photos (n)

Shri Lal Jais

CHURAHÍ DANCES, CHAMBA

Two forms of dance are found in Northern India. In one the women dance in a long row opposite a party of men, in the other, in which the sexes dance apart, they circle in a ring. The dances have usually a religious import, and are performed at the annual religious feasts. The music is supplied by a party of flute-players and drummers.

to people ignorant of the value of time, is of no importance. After the betrothal is arranged the boy's father and his friends are invited to dine with the bride's relations. During the meal her female relations strew grains of corn on the threshold, and as the boy's father leaves the house they rush as if to assault him, and as he makes for the door he slips on one of the grains. It is arranged that he should slip on the threshold, otherwise the match will not be fortunate. As an engaged girl, the future bride is presented by her father with a silver necklace and a gold nose-ring, which she wears as a sign that she has been already appropriated.

Before the wedding-day is fixed an astrologer is consulted. He inquires the names of bride and bridegroom, and makes sundry calculations, by reference to the stars, whether the conjunction of these names is likely to be lucky or not. If the conjunction be found to be unlucky, another set of names is suggested, and the experiment is continued until a combination is found which, on astrological principles, is satisfactory. In order to provide for such difficulties some people give their children ten or twelve names at birth.

Among the forest tribes the number of days which will elapse before the wedding is indicated by sending to the friends of the bride a collection of coloured strings tied to an arrow. Just before the wedding the pair are anointed with a mixture of oil and turmeric, which scares evil spirits. In some cases the mixture is applied first to the boy, and some of it is sent to the bride.

When the wedding-day arrives, the bridegroom, armed and attended by his male friends, starts



Impression.

THE BATHING FAIR, HARDWAR.

[W. Crooke.]

At Hardwar, a sacred town situated at the place where the Ganges issues from the hills, every twelfth year, when the planet Jupiter is in the sign Aquarius (Kumbh), there is a special bathing fair, which has been at times attended by as many as two million pilgrims.



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[W. Crooke,

WOMEN DANCING AT THE TEMPLE OF MAHĀSU, NEAR MUSSOORIE

Mahāsu, or rather four deities known collectively under this title, is the spirit of a great worker of wonders, who could cause storms to disperse by throwing rice and lentils into the air. His temples are now served by Brahman priests, who offer to him male kids, money, rice, water and narcissus flowers. The god is here being appeased by music and dancing.

for the house of the bride. He wears a special wedding-dress, and is provided with various charms and amulets to guard him from evil. His eyes are smeared with antimony or soot, sometimes his face is covered, or he wears a veil. The bridegroom's procession is met at the boundary of the bride's village by a party of her clansmen, and a special rite is performed to disperse any evil influences which the strangers may have brought with them. The bridegroom and his friends are escorted to a special hut erected outside the village site, in which they are entertained.

At an auspicious hour the bridegroom is escorted to the house of the bride. He is met near the door by her women friends carrying brass trays full of grain and fruits, on the top of which is placed a lighted lamp. These are waved over his head to disperse evil, and the old women of the family crack their knuckles and thus take upon themselves any ill-luck which may be about. Drums are beaten and all sorts of discordant music played. Thus he and his party enter the marriage pavilion, which in its primitive form represents the sacred tree under which the union should take place. In modern practice it consists of a lucky number of branches of the same tree, which are cut with careful precautions to avoid ill-luck. Inside is a pile of lucky earth, collected by married women of the tribe, any interference in the rite by childless women being held to be most inauspicious. This is sometimes made into a rude hearth, on which the wedding feast is cooked, or on it the bride and bridegroom are seated. The family or tribal goddess is then worshipped in the shape of a figure drawn on the house wall with streaks of turmeric. The bride appears in her marriage dress, and one of her sisters knots the clothing of the pair together, this forming the first part of the marriage rite. Then the youth leads the girl five or seven times round the sacred fire kindled in the pavilion and smears red lead on the parting of her hair. If the tribe employs a

priest, who is sometimes a Brahman of inferior rank, he goes on reciting prayers and spells to ward danger from the pair. The third and final part of the rite is when the pair sit down together and eat out of the same dish, this ceremonial feeding being supposed to introduce the bride into the sept of her husband.

Marriage involves certain restrictions. The son-in-law must hold no direct communication with his mother-in-law. If he wishes to converse with her he can do so only by the intervention of his wife, who bears messages backwards and forwards between them. He must, as far as possible, avoid meeting her, and when she encounters him on a road she ought to step aside and veil her face. The husband and wife must not address each other by their names. In particular, the wife



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DANCING AT THE KAJLI FEAST

[B. Crooke.]

The Kajli feast, so called from the lampblack which women apply to their eyes at this festival, is a sort of Saturnalia for the women folk of the hill villages, who go out in procession, dance and sing from house to house, and collect doles of money and grain, out of which they provide a common dinner at the close of the festival.

abstains from naming her husband, and even when she gives evidence in a court of justice it is practically impossible to induce her to name him; she will only assent by a nod when his name is mentioned by someone else. Her husband usually calls her by the name of her sept or sub-caste, or he indicates her as "mother of so-and-so," one of his children. It is only during the marriage rite that, as a kind of joke, the pair call each other by their proper names. The wife must show the greatest deference to her husband's elder brothers. All these restrictions are survivals of a more primitive type of family life, when the persons between whom intercourse is now barred were once allowed to marry each other.

RELIGION

THE religion of the forest tribes is that known as Animism, the belief that everything in Nature derives its characteristic form and power of movement from some indwelling spirit. Thus



Photo by

THE TEMPLE OF JAWĀLA-MUKHI

The temple of Jawāla Mukhi, "She of the flaming mouth," stands in the Kāngra valley, Punjab, on the banks of the Beās river. From the rock on which the temple is erected jets of natural gas emerge, which burst into flame when a light is applied. They are popularly supposed to proceed from the mouth of a demon who was overcome by the god Śiva. The large stone prop in the front of the picture is used for the fire sacrifice. The temple was seriously damaged by an earthquake in 1905.

[F. Longworth James]



JOGI MENDICANTS

A common sight at bathing fairs and sacred places is an ox covered with trappings of scarlet cloth and decorated with cowrie-shells, which Jogis, the lowest class of mendicants, take about with them, singing religious songs to the music of pipes and drums, and collecting alms.

the movements of the sun, moon and stars, the water in a well or river, the growth of vegetation with each recurring spring—each of these is the result of spirit agency. In the same way, every quaintly-shaped, gnarled tree-trunk in the forest, every rock which bears some likeness to man or beast, is the abode of a spirit. The line of distinction between the animal world and man is very vaguely drawn. The jungle-dweller has no difficulty in believing that animals can speak, or have a kingdom and a Raja of their own. He has no doubt that animals become men, or that a malignant witch or sorcerer may become a man-eating tiger. The crow, as it comes to eat the fragments of the funeral feast, is, he believes, occupied by the spirit of the dead man. But behind this belief in the universal agency of spirits there is a stage in which the belief in spirits has not yet come into existence. All that the more primitive forest tribes believe is the vague feeling of awe and mystery of the jungle which affects all human and animal life. Vague beliefs such as these naturally develop into Animism. Among the menial castes of the plains much of this primitive Animism still prevails, but it has become obscured by a thin veneer of Hinduism borrowed from the dominant race.

As will appear from a description of the death rites, ancestor-worship, the veneration of the honoured dead of the family, combined with the propitiation of malignant ghosts, prevails widely. Ancestors, as a rule, are kindly; they appear at the annual death rites; they are sometimes reborn in the family. They take their abode in stones or rude images, and to these periodical worship and the offering of food and drink are made.

In another class are the local and village gods. Each place is supposed to be inhabited by its own group of spirits which exercise only a local jurisdiction. The chief of these is the Earth spirit, usually conceived in female form. She and other kindred spirits are embodied in a pile of stones

placed under the sacred tree of the settlement. These deities often appear in pairs, a male and a female, and at the annual sowing and harvest festivals their emblematical wedding is solemnized, the type and cause of fertility in the village. Sometimes the tribal or local deity takes animal form, perhaps derived from totemism. On the village limits a stone represents the Boundary god, which protects the settlement from foreign, and therefore evil, spirits. Another class of spirits includes those which cause or remove epidemic disease—smallpox, plague, or cholera. When such diseases appear in the village, the spirit which controls them is worshipped with an offering of chickens or goats, the flesh of which, after dedication, is eaten by the worshipper and his friends. Or the stone or image embodying them is solemnly taken, with an offering, to the village boundary, and there passed on to another district, carrying the disease with it. More primitive tribes merely mark the head of a chicken with red lead, and turn it loose, like the scapegoat, to carry the plague beyond their boundaries.

SORCERY AND MAGIC

Two classes of people possess power over malignant spirits—the *Dákin*, or witch, who merites spirits to do mischief, and the *Bhagat*, or tribal priest, who exorcizes them. The *Dákin* is usually an old or ugly woman. Before the reign of British law, and even still in the more secluded tracts, these unhappy creatures used to suffer grievous ill-usage. In some cases the *Bhagat* becomes possessed by the spirit, raves, mutters incoherent words, shakes his body, marks down the witch who has



Photo 142

A RAINMAKING RITE

[Photo by N. S. S. S. S.]

When rain holds off, people assemble with all sorts of instruments and play discordant music to propitiate the rain god. Other methods of procuring rain are forms of magic, such as dousing a priest or an old woman, or torturing a frog.



[In permission of]

[W. C. C. C.]

A VILLAGE SHRINE.

A little pile of earth within is fashioned into an altar to the local god, and the people periodically offer on it a little grain, milk, or flowers, and, when serious danger occurs, a kid.

like causing like, the imitation of a thing or act causing its recurrence. A good example of "sympathetic" Magic is found in the modes of controlling the weather. In spring bonfires are set alight in order that their heat may produce the needed supply of sunshine. To cause rain, an old woman, girl, or priest is solemnly ducked, or jars of water are poured over their heads, the water falling on the ground like rain and causing showers. Or, again, an appeal is made to

the rain-spirit by torturing a water animal, like a frog, which induces him to be merciful and send the rain. Sometimes the spirit is compelled to be gracious by exhibiting an inversion of the natural order of things, as when women at night strip off their clothes and drag a plough through the drought-stricken fields.

If hail threatens, you may stop it by cutting some of the hail-stones with an iron knife, which frightens the others and causes them to disappear. The special hail magician in the Central Provinces catches some of the hail-stones, smears them with the blood of a sacrificed animal, and throws them away, telling them to fall in the forest or the wold, not in the cultivated lands.



[Photo of]

[V. V. V. V. V.]

DHODIAS CENTRAL INDIA

A group of Dhodias typical of the forest tribes of Central India. The women wear heavy anklets of brass and bell-metal, and necklaces containing amulets.



Photo 667

Schmidt's Press

THE WORSHIP OF CHÁMUNDA

The worship of Chámunda, the Devi, or mother goddess, is very popular in the lower Himalayas. An attendant is seen ringing the temple bell to attract the attention of the goddess to the worshipper, who kneels at the steps leading up to the shrine of the goddess. Votive offerings, in the shape of the horns of wild goats and deer, are seen hanging over the doorway of the temple.



By permission of

[H. Crooke.]

THE SEVEN SHRINES OF THE SAPTA MĀTA

Worship in villages of the plains is largely devoted to the Sapta Mātā, or Seven Mothers, each of which is supposed to control some form of epidemic disease and is propitiated when it prevails. The most dreaded is Sitala, the small-pox goddess.

Magic is used in the marriage rites to promote the fertility of the union. The lap of the bride is filled with fruit or grain; she is made to play with a doll like a baby; she and her husband plough a patch of ground and sow various kinds of grain. The bride is made to stand on a stone to make her steady and self-reliant, or she is taken into the open-air at night and shown the pole-star, the emblem of permanence.

DEATH

THE most primitive mode of disposal of the dead, still occasionally practised by some of the wilder tribes, is to expose the corpse in the jungle and allow it to be eaten by beasts of prey. This, however, is uncommon, and is only done in the case of children dying before they have eaten the tribal food, or for people, like lepers, whose disease and death are attributed to the hostility of some offended deity or spirit. At the present day most of the jungle folk bury the dead, and it is only among those exposed to Hindu influence that burial has been replaced by cremation. When the corpse is buried, its position in the grave is carefully regulated. The head is laid north or south, according as the tribal traditions represent that they are immigrants from beyond the Himalayas or from the south of the peninsula. Often, again, the head is laid pointing to the west, which is commonly regarded as the final home of the spirit. Small copper coins are thrown into the grave as a mode of propitiating the Earth goddess for the disturbance of the soil, and some people put money into the mouth of the corpse to help the spirit on its way to death-land. To this are often added supplies of food, drink, clothing, tobacco, or weapons, such as bows and arrows, with which

the spirit may hunt game in the next world. These weapons are often broken before they are placed in the grave, because it is supposed that in their perfect state they are useless to the spirit. In the case of a man of eminence a stone is placed over the grave as a resting-place for his ghost, and to this offerings of food and drink are periodically made.

In the case of those who have died by accident or by the attack of tigers or snakes more careful precautions are taken, because it is believed that their ghosts are malignant. A cairn of stones is raised over the grave to keep down the ghost or to prevent the remains from being desecrated, or the grave is filled up with thorns to prevent the ghost from "walking." With the same object the body is sometimes buried face downwards. When a man is killed by a wild animal, the Baiga priest goes to the spot where the death occurred, and makes a small cone out of the blood-stained earth, to represent the deceased. He goes on hands and knees and performs a series of antics intended to represent the tiger in the act of killing his victim. One of the friends runs up and touches him on the back with a stick, thus personating the avenger of blood attacking the animal. The mud cone is then placed upon an anthill, and a pig is sacrificed over it. Next day a chicken is taken to the place, marked with red lead, and being supposed to personify the spirit of the deceased, is driven off into the jungle, when the angry spirit is believed to be "laid." If it is not charmed to rest, the Baigas believe that the ghost clings to the head of the tiger, incites him to further deeds of blood, and secures him from harm by its preternatural wakefulness. Similar rites of propitiation are performed for some years after the tragedy. But after a generation or two the dead man is forgotten, and the annual rites are discontinued.

In cases of ordinary death the family mourn for about a week. During this period they are



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A SHRINE OF DEVI.

The attendant, who is not a Brahman but is selected from one of the forest tribes, holds a tawse made of iron rings, with which sufferers from diseases like hysteria or epilepsy are beaten, in order to expel the evil spirits.

in a state of pollution ; no one holds any communication with them ; all labour and household work are discontinued, and, as the spirit would be disturbed by cooking and the food prepared under such circumstances is impure, the meals of the family are brought from the house of a neighbour.

The spirits of the dead, except those of the sainted ancestors, are believed to be hostile to the living. In particular, the spirits of strangers and those of persons hurried from this world with their desires unsatisfied—youths and maidens, those who die in battle or by accident, those perishing by diseases like epilepsy or leprosy, which are attributed to demons—are all malevolent. Most dreaded of all is the spirit of a woman who has died immediately before or in childbirth. She becomes

a Churel, who can be recognized by her feet being turned backwards. She besets young men, carries them away and keeps them with her, allowing them to return only when they are old and decrepit, to find that all their friends have died. The corpses of such women are bound with ropes, nails are driven into their limbs ; they are buried face downwards ; their graves are filled with thorns to prevent them from " walking." After the funeral sesame-seeds are scattered from the grave to the house. If the Churel comes out of her grave, she has to pick up these seeds one by one, and ere she has completed the task, the cock crows and she has to return to her grave.

The spirit, which is believed to leave the body through the skull sutures, is regarded as a tiny, feeble creature, for which provision in the other world must be made. If it be neglected, it wanders sadly about the house, twittering like a bat in the rafters. It is helped to quit the body by placing the moribund in the open-air, where there is nothing to bar its way, and a lamp is kept lighted at the place of death to guide the spirit on its journey.



[By permission of]

[W. Crooke.]

PROFITATION OF A GHOST.

Here a landowner in the hills is visiting a shrine erected to the ghost of his father, who was killed by a panther in the neighbouring ravine. Such ghosts are apt to be very malignant, and their relations often resort to their shrines to propitiate them.

MISCELLANEOUS

THE dread of the Evil Eye is universal. Certain persons—the old, the ugly, the childless, the crippled, the blind, or those permanently diseased—are believed to envy their more fortunate neighbours, and their glance is dangerous. " Fore-speaking," to use the Scottish phrase, indiscriminate praise, is most dangerous, and if expressed, its effects can be removed only by some pious ejaculation. Many kinds of charms and amulets are used as protectives, such as the teeth or claws of a tiger, which promote strength and activity.

Certain metals and precious stones, the leaves or wood of sacred trees and plants, and the



[By the photographer]

[J. F. S. 1900, F.H.A.]

A BHIL WOMAN.

The Bhils are a tribe in Western India, falling into two groups—the more savage type living a jungle life, supporting themselves by a rude form of cultivation, and occupying circular huts scattered in the forest clearings; the second residing in the lower hills and plains, and more or less like the menial tribes, of which they now constitute a group.

like, are hung round the necks of children and cattle to avert the Evil Eye. In its most primitive form jewellery is an imitation of amulets of this kind, and its primary intention is for use as a protective.

Similar beliefs account for the regard for omens. It is specially important to see something lucky in the morning, and some people keep a cow or other lucky animal in the house so that their glance on waking may fall upon it. Omens of meeting are scrupulously observed. Things or persons sacred or good-looking are auspicious. Those that are ugly or impure are dangerous. It is fortunate to meet a chief, a Brahman, a respectable artisan with his tools, persons carrying fruit or flowers, a married woman with her children, a cow or an elephant. But to meet a naked man, a blind or bald person, one engaged in menial or degrading employments, weeping or quarrelling, coughing or sneezing, is unlucky. If you dream in the morning and get up at once, the dream will turn out true. If you yawn, a spirit may go down your throat; so you should appeal to some deity or crack your knuckles. A single sneeze is ominous; but after two you may go on with your work.

It is difficult to realize the extent to which beliefs like these influence the people. Men will cease work, return from a journey, break an appointment, abandon a marriage engagement, if anything ominous occurs. Methods of avoiding various kinds of ill-luck have been raised to the dignity of a science, and every town and village has its astrologer or magician, who is skilled in the interpretation of omens and the observances which counteract the Evil Eye or unlucky omens.



Photo 112

[F. B. Bradley-Bull

THE CHURUK PUJA, OR HOOK-SWINGING FESTIVAL.

This illustration shows how the devotee was swung aloft by means of a pulley, large iron hooks at the end of a rope being fastened into his flesh below the shoulder-blades. Here the devotee is tied to the beam.



[Photo by]

J. B. Bradley-Birt

MUNDA GIRLS AND MUSICIANS AT A DANCE

In this dance the girls dance alone, the men and boys playing an accompaniment on drum and pipe. It is a dance illustrative of the various acts of cultivation. The dancers linked arm in arm first typify the sowing of the paddy, then its transplantation and reaping.

CHAPTER XIX

BENGAL, BEHAR AND ORISSA. By F. B. BRADLEY-BIRT

It is among the tribes of the provinces of Bengal and Behar that the most interesting customs have survived down to the twentieth century. Chota Nagpore and the Santal Pergannas, now included in the new province of Behar and Orissa, are inhabited by a variety of aboriginal tribes, speaking over thirty different languages. Within the immense areas of these districts, their last strongholds against the advancing tide of civilization, many of them remain as untouched as in the first stages of their existence.

The oldest and most characteristic race of these uplands are the Kols. Of their origin one quaint tradition survives. The story runs that Sing Bonga, the Sun, to whom they ascribe the chief place in their mythology, created a boy and a girl, whose family in course of time numbered twelve of either sex. When they had all come to an age to shift for themselves, Sing Bonga divided them into pairs and placed food of all kinds before them. On their choice depended the fate of their descendants. Those who took vegetables only became the ancestors of the highest caste of all, the Brahmins; while the Santals, the lowest of all castes, spring from those who chose pigs. The Kols declare that they are descended from those who took bullock's flesh, and to the sustaining powers of the food of their choice the Larka, or Fighting Kols, attribute their strength and fine physique. But by the time that eleven pairs had chosen their share of the food provided, there was nothing left for the twelfth couple, and they had to beg food from the others who had fared better. From this unlucky pair spring the Ghasis, who do no work, but support themselves on



Photo by

THE HO METHOD OF SNARING A TIGER.

The Hos have an ingenious method of snaring a tiger. A bow is fixed flat but slightly raised on the ground, fully drawn with the arrow in position. A string carefully fastened so as to release the arrow at a touch is attached to it and fastened a foot above the ground on either side of a narrow path which the tiger is known to frequent. By coming in contact with the string he releases the arrow, which, properly fixed, can scarcely fail to find its mark.

[F. B. Haddon bird.]

the charity and leavings of others. They are great musicians, however, and no wedding or funeral ceremony is complete without its band of Ghasis with their drums, kettledrums, horns and pipes.

Among all the branches of the Kcl family the Mundas are physically the finest. As dancers they are tireless and insatiable (see illustration on page 541). All night long at the *akhra*, an open space especially prepared and kept clear for the purpose in almost every village, the dance goes on to the ceaseless monotonous sound of the tom-toms and the droning sing-song of the dancers. The dances consist of a great variety of figures appropriate to special times and seasons, but all are slow and graceful, the steps perfectly in time and the action wonderfully even and regular. The girls interlace their arms behind their backs, in rows of five or six abreast, and led



Photo 101.

[E. B. Browne-Dart.]

THE MANJHI THAN.

The Manjhi Than is the place in every large Santal village where all the important village gatherings are held. Attached to the central pillar is an earthen vessel containing water for the spirits to drink.

by the master of the ceremonies, who goes in front beating a drum, they dance to his tune, advancing or retreating as he gives the sign. Some of the dances represent the different seasons and the necessary acts of cultivation that each brings with it. In one the dancers, bending down, make movements with their hands, as if they were sowing the grain, keeping step with their feet throughout; then follows the reaping of the crops and the binding of the sheaves.

Marriages among all the aboriginal tribes are affairs of great ceremony, and are invariably accompanied by feasting and festivity. They take place generally in the hot weather, when for a time the labours of the cultivator cease, and he can give himself up whole-heartedly to dancing and merry-making. Among the Kherrias of Manbhum there are some particularly interesting ceremonies attending the tying of the nuptial knot. It is the father of the would-be bridegroom who sets out in search of a bride for his son, and this he does as soon as the latter can

handle the plough and is thus considered to have come to man's estate and to be of marriageable age. Many are the consultations held with the father of a girl of suitable years and position before the *pan*—the price of the bride in token of cattle—is finally decided upon.

The next preliminary is for the bridegroom's father to bring the *lowrie* to the father of the bride. This is a short bamboo stick about three feet long, which is supposed to contain the family god. It is kept by the father of the bride for a few days, and is then taken back to the bridegroom's family as a sign that the proposed son-in-law is acceptable and that the bride's relatives are ready to proceed with the marriage. Both these visits are made the occasions of much drinking of haria, and both families are generally in an advanced state of intoxication before the proceedings break up. Most



Photography

THE TRIAL OF LUCK DURING THE SOHRAE FESTIVAL.

[L. B. Burdley-Birt.]

A circle of rice is spread out at the end of the village street, or in a narrow lane, with an egg placed in the centre. Towards it are driven all the cattle, the villagers anxiously watching to see which of them breaks the egg. The owner of the animal that breaks it will have the best of luck during the following year.

of the duties in connection with the ceremony itself fall upon the bridegroom's father. He has already undertaken to pay so many head of cattle for the bride, and he has also to bear all the expense of the festivities accompanying the wedding. The bride and her family, with all her friends in attendance, go to the house of the bridegroom, and camp a short distance away, expecting to find ample refreshments and, above all, a full quantity of the best haria awaiting them. The night that follows is made hideous with the beating of tom-toms and the blowing of horns and pipes, a rousing preparation for the concluding ceremony that begins at dawn.

When the eventful morning dawns the bridegroom solemnly seats himself on a stool outside his house and awaits his bride-elect, salaaming to her as she arrives, and seating her at his right hand on another stool similar to his own. When they are thus seated together for the first time as bride and bridegroom, the Baiga, or priest, attempts to look into the future and foretell their fate. The



THE NATIONAL DANCE OF THE BAMUCHIS.

The dance is performed by a party from the village of Lullipara. Perhaps 30 men or more form a circle and join hands with two or three minstrels, singing in the middle. They move slowly and in a circle in a clockwise order on Wednesday, but on Friday, Saturday and Sunday they become excited and move faster and faster. All the time they keep shouting "Hooray hooray!"

ritual is a curious one. Taking a lock of the hair of each in turn from the centre of the forehead, he draws it down on to the bridge of the nose. Then pouring oil on the top of the head he watches it carefully as it trickles down the lock of hair. If the oil runs straight on to the tip of the nose, their future will be happy; but if it spreads over the forehead or trickles off on either side of the nose ill-fortune is sure to follow. It is needless to add that a suitable gift to the Baiga usually secures a happy forecast, and the essential and irrevocable part of the ceremony is proceeded with under the pleasantest auspices. The bride and bridegroom, standing side by side, but with faces averted, mark each other's foreheads with *sindur* (vermilion). Every precaution is taken that



[Phot. by]

SANTALS DANCING THE PAK DON

[J. B. Beall-Bell]

The Pak Don—the sword and shield dance—was formerly danced on the eve of battle or on the triumphant return of the tribe from victory. The dancers gyrate round and round in an uneven circle, flourishing their shields and the lathis (sticks) that have taken the place of swords.

neither shall catch a glimpse of the other during this important process, which finally makes the couple man and wife.

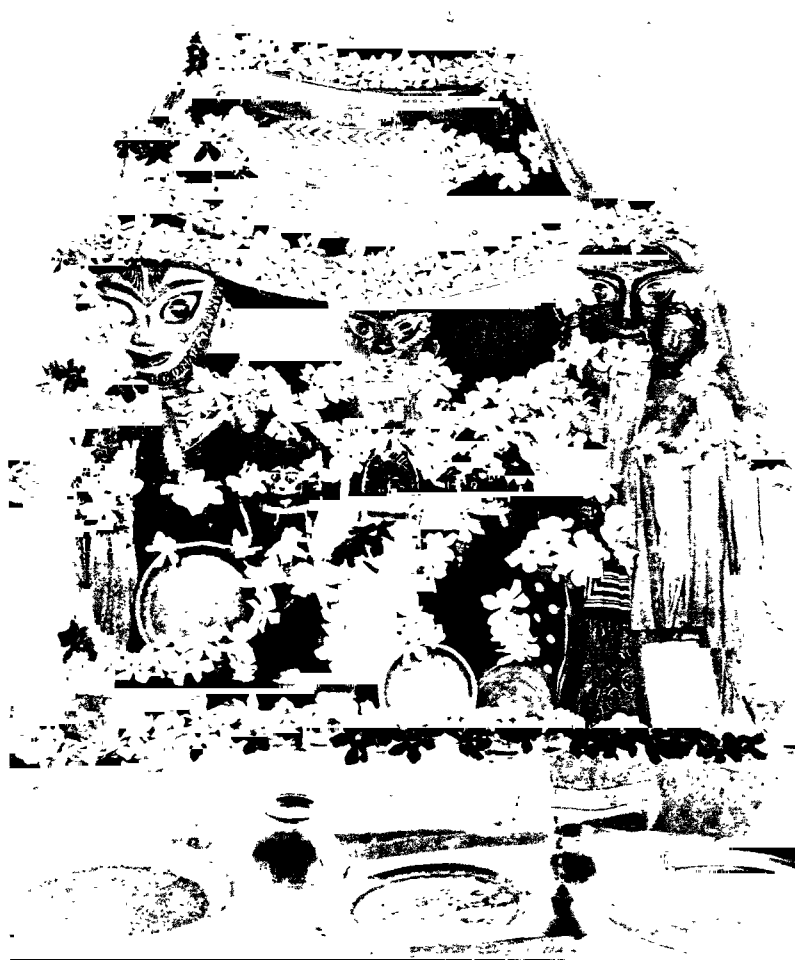
Then follows the dancing and music. Towards evening the priest, who all this time has been praying for the newly-married couple, takes them by the hand and leads them into the house, carefully locking them in. Outside the guests collect with much laughter and merriment, burning dried chillies close against the door and windows, with the object of driving the smoke within and making the unfortunate couple inside sneeze. If they should sneeze, it would be the worst of omens, so in order to stop the nuisance and avoid the danger of sneezing, it is the custom for the bridegroom through the closed door to make the guests a substantial offer to desist. It is generally so many fowls or so much haria that the guests demand, and if they do not consider the offer sufficient they threaten to burn more chillies, until he is forced to accede to their demands. In consideration of the fact, however, that he has just married a wife who will doubtless be a great expense to him, it is obligatory upon them not to make unreasonable demands. After continuing the feasting and drinking all night, the guests depart with the dawn, leaving a few pice for the bride for luck. Thus

end the wedding ceremonies, and the bride's family departs for home, leaving her behind, but not forgetting to drive off the cattle that had been presented by the bridegroom's father as her *pan*.

Marriage customs differ in detail among the various tribes, each having its own peculiar characteristics and elaborations, but with feasting, drinking, dancing and the smearing of *sindur* on the forehead as the almost invariable accompaniment of them all. One scene during a Munda wedding is especially picturesque. The bride, going to a stream or well near by with her pitcher, fills it to the brim, and raising it aloft on her head, steadies it with her hand. The bride-

groom, coming behind her as she turns homeward, rests his hand on her shoulder and shoots an arrow along the path in front of her, through the loophole formed by her up-lifted arm. The bride then walks on to where the arrow lies and picks it up with her foot, still balancing the pitcher on her head. Transferring it gracefully to her hand, she restores it to the bridegroom, thus signifying that she can perform her domestic duties well with hand and foot at his service. He in turn, by shooting the arrow in front of her, has shown his ability to protect her and clear her path of any danger that may beset it.

One of the most important of the many annual festivals kept by the Kols is the Sarhul, observed with much ceremony in the months of March and April. None keep it with greater detail than the Oraons, who invest it with many quaint customs. All the villagers assemble at the Sarna, where the Sarna Burhi, or "Woman of the Grove," resides. The



[Photob.]

A SHRINE OF JUGGERNAUT

[Bourne & Shepherd]

Puti, situate on the coast of Orissa, owes its fame to the temple of Vishnu erected there, which contains an idol of the god called Jagannath, or Juggernaut. The illustration shows one of the numerous shrines in the temple

the festival is begun by sacrificing fowls before a small rough image of mud or stone, the Oraons differing here from the Mundas, and always requiring something material to regard as the embodiment of the spirit they worship. The sacrifice complete, the fowls are at once cooked and partaken of by all those assembled. It is the occasion of a general feast which lasts for the remainder of the day, and at night they return home laden with sal-blossoms and marching to the beating of drums and the blowing of shrill-voiced horns, with much dancing by the way. So ends the first part of the festival. Next morning the maidens of the village, gaily decked with the sal-blossoms, the pale, cream-white flowers making the most becoming of adornments against their dusky skins and coal-black hair, start off to visit every house in the village. One carries a drum and the others



Photo by

THE TEMPLE OF JUGGERNAUT AT PURI

The Temple of Juggernaut at Puri is famous for the great annual pilgrimage which takes place at the time of the Car Festival, the "Rath Jatra." At that time the gods are taken from their seclusion, placed in a car and dragged by worshippers to a smaller temple, where they remain for ten days. Then they are drawn back to the greater temple to await the festival in the following year.



[From *The Story of an Indian People*.]

[By F. B. Brindley-Birt.]

AN OJHA DIVINING BY MEANS OF SAL-LEAVES.

The Ojha is believed to have the power of divination. One of his methods is to pour oil on sal-leaves spread out on the ground. The manner in which the oil runs over the leaf gives him the clue he requires.

baskets filled with more sal-blossoms, which they place over the door of every house for luck. For this service the inmates give them rice or pice, which, when the last of the visits has been paid, they take to the Pahn. With the proceeds he purchases goats if the collection has been large, fowls if the pice are few; and again there are sacrifices at the Sarna and another feast to follow. Later on, an adjournment is made to the *akhra*, and the dance is soon in full swing, to last all that night and the following day as well.

Happy and good-natured as he is, however, and passionately devoted to dancing, the Kol goes continually in dread of evil spirits. To him the gods are for the most part malignant deities who need propitiation at every turn. Among the Mundas Sing Bonga, the Sun, is the greatest of their many deities, and him they worship with awe and reverence. He is kind and beneficent, but unfortunately he leaves most of the ruling of the world to his subordinates. Of these Marang Buru, the Great Spirit, is the most powerful, for in his hands lies the power of giving or withholding rain. As a cultivating people, dependent for support upon their crops, they must needs pay him all deference. He resides in rocks and hills, and when rain is withheld or is sent in such abundance that their crops are threatened, it is a sign that Marang Buru is angry, and in that case the best buffalo in the village must be sacrificed to appease him. Ikir Bonga, another divinity, demands white goats for sacrifice, otherwise he will spread disease and death through the village by means of the water in the tanks and wells that he presides over. Fowls and eggs are generally sufficient to propitiate the lesser deities, Garka Era, the goddess of rivers, streams and springs, or the Naga Era, who haunts the low levels of the rice-fields, but they are so numerous that the offerings form a considerable item in the annual expenditure of the unfortunate cultivator. Every village has also its own presiding deity, whose aid is invoked on behalf of the crops.

Apart from the malignant spirits with which the Mundas imagination has peopled the world, the fear of witchcraft and sorcery also holds him in thrall. Even his own villagers and relatives fall under suspicion if constant ill-luck pursues him. If offerings to the gods are of no effect, he has

recourse to the Ojha, a powerful factor in village life, who discovers secrets hidden from the world at large (see illustration on page 548). The Ojha, when consulted, has several curious methods of divining what has caused the trouble, all of them curiously unconvincing to any but the Munda mind. If it is supposed to be a case of sorcery, and it is desired to find out who has wrought the spell, the Ojha throws a handful of rice on to a large leaf spread out on the ground, mentioning at the same time the name of each villager in turn. When the grains form a certain pattern foretold by the Ojha, the name which accompanied that particular throw is announced as the name of the sorcerer. In the olden days those denounced by the Ojha were often put to death, and even in recent times cases have occurred where the unfortunate victim of the Ojha's divination suffers such ill-treatment that death or suicide results.

The funeral rites of all the aboriginal tribes are affairs of great ceremony, and are carried out with the same punctiliousness and elaboration as the marriage rites. The Mundas and Oraons first burn their dead and then bury their ashes beneath the huge natural tombstones that lie scattered in immense open graveyards all over Chota Nagpore, wherever the race has settled. The Santals and Kherrias, on the other hand, after burning their dead, carry the ashes wherever possible to their sacred river, the Damuda, scattering them reverently into the stream.

A variation in the funeral ceremonies in vogue among the Hos is interesting. After the body has been cremated the ashes are placed in an earthen vessel, which the nearest female relative of the deceased carries on her head as she leads the funeral procession to every house in the village, all the inhabitants coming out to pay their last tribute of respect to the dead. The deep, solemn notes of the drums and the low-voiced grief of the women form a weird funeral march as the procession winds from house to house, returning at last to the grave prepared close to the home of the deceased. Rice and other food is first thrown in, and then the vessel containing the remains is lowered into the grave and covered over with earth. A huge uncut slab of stone is set



Photomicro

A HINDU ABOUT TO SACRIFICE A GOAT

The representation in the background, ablaze with all the splendour of tinsel and paint, is a representation of Mahadeo and the priest is about to sever the head of the goat at one blow as a fitting sacrifice

over the place to mark the grave and guard it against desecration. Outside the village a monument in memory of the deceased is erected, as among the Mundas, in the form of a huge pillar of rock varying in height from four to twelve or fourteen feet. (See illustration on page 554.)

The Santals, whose chief home is now in the district known as the Santal Pergannas, in all probability came originally, like the Kols, from the north-west. Though their origin also is shrouded in mystery, they have many more legends than most of the other neighbouring aboriginal tribes to account for their first beginnings, and for their presence in the land which they have now so

thoroughly made their own.

The Manjhi, the headman of the village, is a perfect mine of information, and once his confidence has been gained he is willing to tell endless stories of Santal folklore. He is a great personage in all village affairs. Outside his house is the Manjhi Than, where the spirits of his ancestors reside, and where all the important meetings of the village are held. It consists only of a raised mound of earth and mud about two feet high and eight feet square covered by a ragged thatched roof on wooden pillars (see illustration on page 543). The floor is kept carefully swept, like all the compounds of the village, and in the centre stands a small block of wood daubed with red. Attached to the central pillar is an earthen vessel containing water for the spirits to drink. In winter it is left unfilled; the spirits need no water then. But in the long hot weather it is always carefully kept full to the brim. The spirit is sure to be thirsty in the heat of the day. When



Photo by permission of

A GARO WOMAN

[George Soutter, Ltd.]

In the Garo hills the women wear fifty or more brass rings in each ear, a ring being sometimes as much as four inches in diameter. When a man dies his widow puts off her ear-rings till the funeral ceremony is over and sometimes never puts them on again.

asked why he only provides water for the ghosts of men who probably in life much preferred rice beer, the Santal shakes his head knowingly and says that a continual supply of haria in the Manjhi Than would cause it to be too much frequented by the spirits, a consummation evidently not altogether desirable.

It is here in the midst of the presiding company of spirits at the Manjhi Than that the most solemn conclaves of the village assemble. If any one has been accused of witchcraft or if a mysterious disease attributed to the evil eye has spread among the cattle, the old men gather here to weigh the verdict of the Ojha and pass sentence that carries the weight of law with every member of the primitive community. The Manjhi Than is the Judgment Hall, and many an unfortunate



Photo by

A PAIK MILITARY DANCE

The Paiks were feudal military retainers of the Urisa chiefs of Ganjam and Vizagapatam. They were employed in repressing the raids of the neighbouring wild tribes, and were specially expert in the use of the matchlock, but have now mostly disappeared before the advent of the modern policeman. The illustration shows one of their picturesque military dances with swords and their old matchlocks.

Photo by a Shepherd



From "The Romance of an Eastern Capital"

THE SNAN FESTIVAL AT NANGALBANDH

[By F. B. Bradley-Bort.]

It is believed that on the eighth day of the moon in the month of Chait all the virtues in the world meet in the waters of the Brahmaputra at Nangalbandh. Those who bathe in its waters from the seven ghats are washed free from sin.

victim of the superstitious fear of witchcraft has received sentence from the wise men of the village there assembled. But on other points a rough justice is administered without fear or favour, and many a knotty point of Santal custom has been wisely settled at the Manjhi Than.

It is at the same general meeting-place that the Santal often arranges the marriage ceremonies of his sons and daughters, the *pan*, or price of the bride, being settled with the help of the Manjhi and the wise men of the village, and the date being fixed on their advice. As they have nothing in the way of a calendar, they invent one by tying a number of knots in a piece of string, corresponding to the number of days that must elapse before the day fixed arrives. Each morning one of the knots is untied until the last is reached, when the parties know that the wedding-day has come. Invitations to the villagers—surely the most primitive ever issued—consist of a similar string of knots, so that they, too, by striking off one each day, can arrive at the date fixed. The marriage ceremony is much like the one already described, except that among the Santals it is the bridegroom and his party who set out for the home of the bride, where the wedding finally takes place.

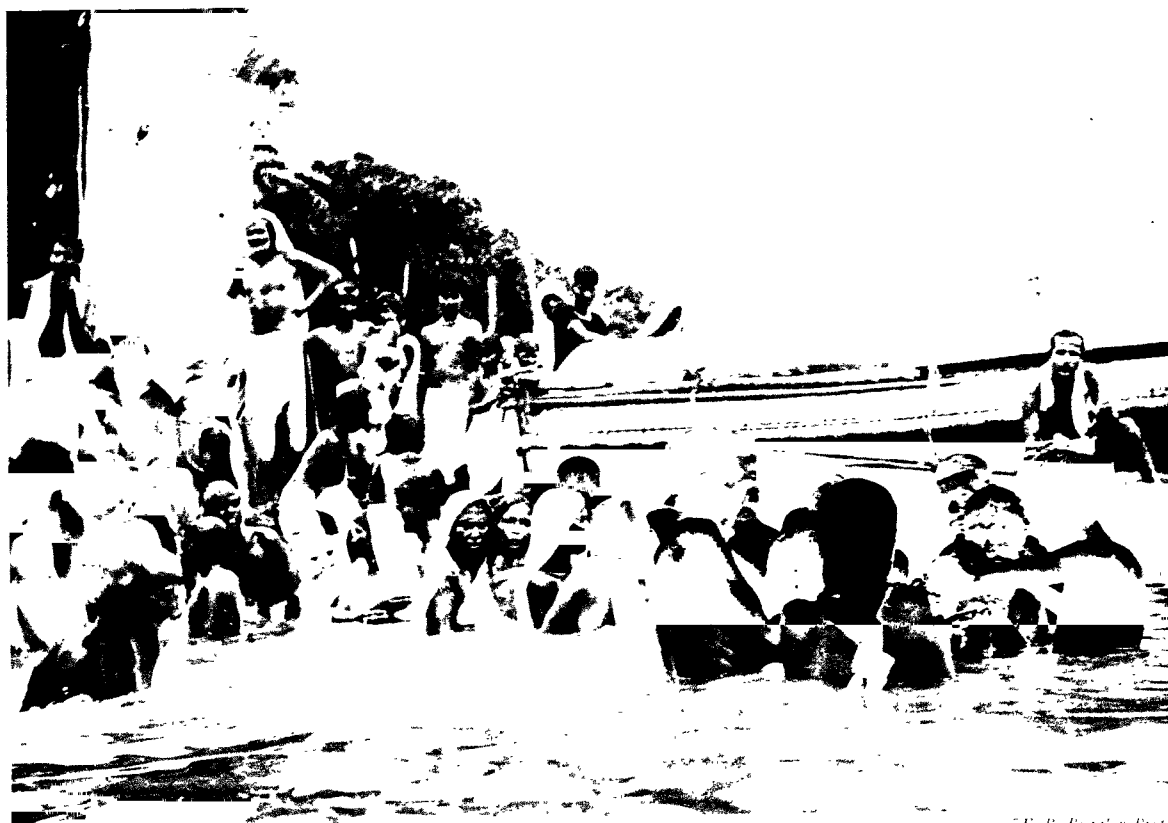
The whole year is a round of festivities among the Santals, and none is celebrated with greater enjoyment than the Sohrae. It is a time of almost unbounded license, and as it draws near, the old men of the village assemble at the Manjhi Than to arrange, according to immemorial custom, for the fitting performance of the festival. One of their formulas regularly repeated on this occasion is quaint and characteristic. "Now at this time one must close one's ears with cotton-wool, so that one may not see what one's neighbour says or does." It is only another way of saying that, during the Sohrae, whatever moral code the Santals possess is in abeyance and each man does as he pleases. When the festival is over the old men meet again and make offerings to atone for the flagrant misconduct that has accompanied it.

The trial of luck is one of the most important features of the Sohrae festival. It is eagerly looked forward to, as success in it means good luck throughout the succeeding year. At the end of the village street or a narrow lane a circle of rice is spread over the ground, with an egg carefully placed

in the centre. Then from the other end of the lane are driven all the cattle of the villagers—oxen, buffaloes and goats jostling one another as they are urged onwards (see illustration on page 544). The villagers stationed near the circle of rice keep anxious watch as they draw near, since good luck will attend him whose animal breaks the egg by treading it underfoot. It is curious how often the cattle avoid the rice, sniffing at it and then swerving off to right or left, leaving it untouched. But at last a cow or buffalo, or perhaps a goat, comes heedlessly on, and, to the great joy of its owner, smashes the egg. It is the luckiest possible omen, and will bring good fortune till the trial of luck comes round again.

There are many other interesting customs and festivals in Santal land—the arrow-shooting competition in the Sarhul; the Jom Sim, a great festival held in honour of the sun, when sacrifices are made with mysterious rites in the depths of the forest; and that most extraordinary of family festivals which is entered into with such zest. Once a year each family shuts itself within its own house, every member stuffing his or her ears with cotton-wool, so that no sound shall penetrate. Then, sitting round on the floor, father and mother, sons and daughters, sisters, cousins and aunts, they all at a given signal start shrieking the most violent and obscene abuse of one another that their fertile imaginations can conceive. No one, of course, can hear what another says, yet, until obliged to stop from sheer exhaustion they shout abuse at each other at the tops of their voices. The Santals themselves, when questioned, can give no idea as to the origin or meaning of the observance; it is an immemorial custom, and as such they religiously keep it. As an outlet for long pent-up feelings it must have a fascination all its own.

Though the customs in vogue among the Hindus of Bengal and Behar lack much of the primitive



[Photo 146]

THE WASHING AWAY OF SINS

At the great Snan Festival of Nansalbandh as many as half a million pilgrims congregate. Some are seen here in the act of washing away their sins, performing the rites of their religion, muttering their mantras and casting genda-blossoms on the waters.

[F. B. Burton-Pict.]

picturesqueness of those of the aboriginal tribes, there are many full of interest. One of the most curious is the Churuk Puja, reminiscent of the old days when death, torture and mutilation were the common accompaniment of Hindu worship. It is generally known as the Hook-swinging Festival, the devotees being swung up in the air by means of hooks thrust into the flesh below the shoulder-blade, and, though long since strictly prohibited by law, almost every year until recently cases of its having taken place with full rites were reported in various districts (see illustration on page 540). It is one of those ghastly exhibitions that a past race of Hindus more especially delighted in; and the devotees themselves, from all accounts, eagerly underwent the torture, probably well drugged to mitigate what would otherwise have been physical agony. Each devotee approached the priest in turn and fell full length on the ground before him, his back and shoulders bare. The priest, muttering his formula, stooped down, and, dipping his finger in a heap of ashes, made two

marks on the back of the suppliant just below the shoulder-blades. His assistant, pinching up the flesh beneath these marks, thrust the two large hooks securely through. This done, the devotee rose amid the cries of admiration of the crowd, and marched off to the swinging post, swaggering along with pride and seemingly unconscious of the wounds made by the hooks, from which blood was flowing down his back. The hooks being attached to the ropes of the swinging machine, with a sudden wrench that would seem as if it must have lacerated the flesh beyond endurance, he was swung aloft, to the wild shrieks of the crowd of enthusiasts and the deafening noise of the



Photo by

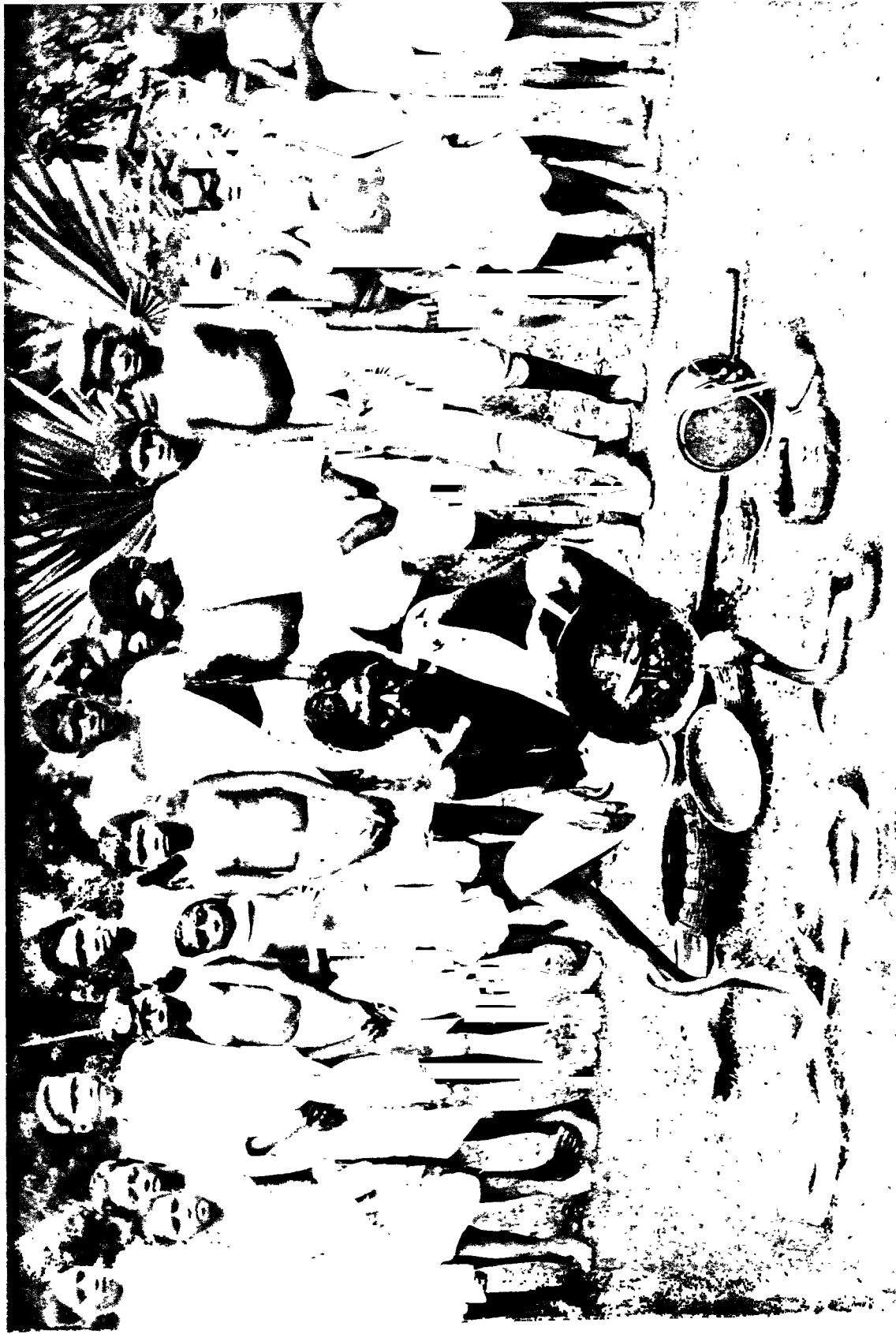
HO MEMORIAL STONES.

[*F. B. Broad, p-Bert.*]

The Hos cremate their dead and bury the ashes close to the home of the deceased, a large uncut slab of stone covering the grave. Outside the village a huge pillar of rock is erected in memory of the deceased.

drums. A loose band placed round the man's chest prevented the strain from actually causing the hooks to burst through the flesh, but so slackly tied that it mitigated little of the pain.

At the great car festival, the "Rath Jatra," thousands of pilgrims flock annually to the temple of Juggernaut at Puri (see illustration on page 547), believing that special sanctity attaches to it, and that special blessings are obtained by those who worship there at the time of the Rath Jatra. At this time, escorted by thousands of worshippers, the gods emerge from their seclusion and face the light of the sun. It is a striking scene, in all the heat and dust of a June day. Thousands of pilgrims, some attired as for a festival, others in the garb of fakirs, throng the great broad road that leads to the temple. The huge car, square and towering upwards in tier on tier above its cumbrous wheels, that look as if nothing short of an elephant's strength could move them, is decked out in all the splendour of decoration that appeals to an Indian and hung with the much-loved genda-blossoms that are never absent from the Hindu festival. With much ceremony



From "Chota Nagpur"

A SNAKE-CHARMER AT THE CHAIBASSA MELA

A snake charmer, with his obedient yet dangerous looking cobras and other snakes, is a never-failing source of interest. His low droning chant and the movements of his hands seem to fascinate them as, half raised out of the tiny baskets in which they lie coiled up, they sway from side to side as if mesmerized.

[Dr F. B. Braddon-Birt.]

the gods are brought out of the temple and seated in it ready for their journey. Long ropes are attached to the car, round which thousands of worshippers struggle for the honour of holding them, and at a given signal, amidst a babel of shouts and music, they strain at the ropes until the huge, unwieldy car slowly moves and crawls onwards down the road. (See illustration on page vii.)

There is something that appeals to the imagination, in spite of all the tawdriness, as the gods in their cumbrous chariot make their slow progress, with sudden halts here and there as the worshippers relax their efforts in their exhaustion or the huge creaking wheels give trouble and need repair. The immense crowds which have pushed their way to the front to see the car pass by press back on those behind as it bears down upon them, frowning and relentless, as if to crush them beneath its weight, while the dense masses behind, in their anxiety to see, surge forward, thrusting those in front almost beneath the wheels. A wave of excitement, real and intense, passes over the whole throng as the car rolls onwards. Cries of encouragement to the struggling mass that draws the car and exclamations of awe and interest as it finally passes by need little in imagination to swell them into the frenzy of bygone days, that made the progress of the car of Juggernaut a ghastly scene of sacrifice as the worshippers flung themselves beneath the wheels. But to-day the arm of the law is far-reaching, even if the fanatical desire for self-destruction still exists, and Juggernaut goes on his way without a human sacrifice. For ten days the gods remain at the smaller temple. Then they are drawn back again to their deep seclusion in the greater temple to await the return of the Rath Jatra in the year to come.

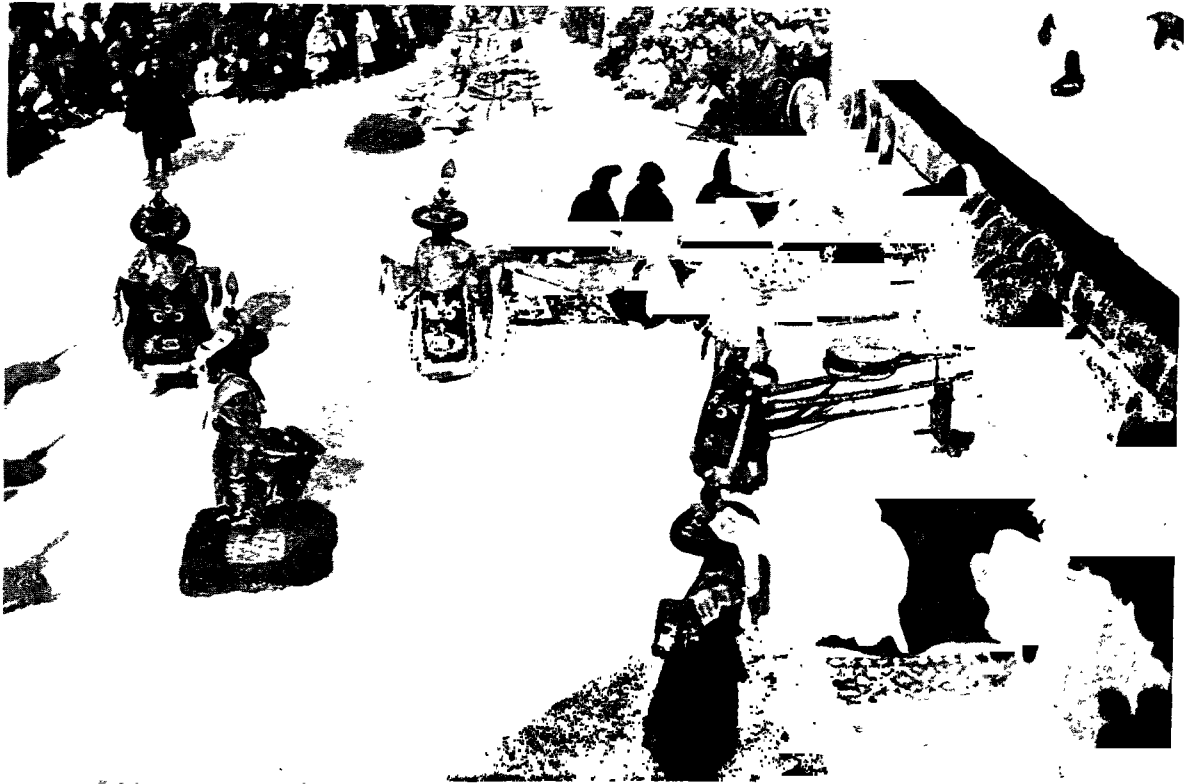


By the courtesy of

[Sir Sten Holm, K.C.I.E.]

MASKED ACTORS IN THE MYSTERY PLAYS OF TIBET

They wear the masks of the ogre-demons of Buddhist mythology, whilst seated in the foreground is a priest in the dress of the aboriginal Tibetan devil-dancer



[Photo by]

THE BLACK-CAP TIBETAN DEVIL-DANCERS.

[Captain F. M. Bailey.]

The dancers, who belong to the pre-Buddhist or *Bonist* religion, are engaged in a rite to exorcize devils and bring good luck to the country. They wear tall conical serpent-decorated hats with a broad brim of black yak's hair, and silk gowns embroidered with the gorgon-like heads of giant-demons (see illustration opposite). Some Buddhist monks, wearing peaked cowls, are seen seated and taking part in the celebration.

CHAPTER XX

TIBET. By L. A. WADDELL, C.B., C.I.E., F.R.A.S.

INTRODUCTORY AND CUSTOMS RELATING TO BIRTH

TIBET, the mysterious land of the Grand Lama, joint god and king of many millions, is still one of the most impenetrable countries of the earth, and its people among the least well-known. The British expedition of a decade ago merely lifted the fringe of the veil which hides that land and its people from European eyes; but the veil has descended again more closely than before. Enough information has been gleaned to show that the Land of the Lama offers the most extreme example of priestly domination the world has ever seen; and that its long centuries of isolation have preserved to us many curious survivals of old-world custom and myth.

The advent of an infant in Tibet is not considered the joyous event that it is in the ordinary world. The Tibetans, like other good Buddhists, believe that the child is *not* the son of its parents. It is, on the contrary, believed to be merely the product of the "*Karma*," or deeds, good or bad, of some other person—usually an utter stranger—or it may be an alien, or even a lower animal, who has recently died, and whose spirit chances to be requiring reincarnation at the instant when this particular babe draws its first breath. This comes very hard upon the poor little intruder. Nor are his parents to be openly congratulated, unless in the almost impossibly rare event of the child being declared to be a reincarnated Grand Lama. Indeed, parental and family life altogether are generally disparaged as being un-Buddhist by the hordes of monks who form nearly the majority of the adult male population, and who live upon the alms and earnings of the laity whom they openly despise.

Nevertheless, in practice, the parents and relatives welcome the little guest, and treat it with much the same natural affection and consideration as the rest of the world bestow on their offspring, despite the Buddhist fiction that it is not their own flesh and blood at all. Thank-offerings are presented to the temple of Buddha, and any special vow is fulfilled which may have been taken to obtain an heir, as a daughter is less esteemed than a son, as in other Buddhist countries.

The new-born infant is not bathed, but after three days is smeared over with butter and exposed to the sun's rays for several days. Infants receive very little milk (which also is seldom consumed by adults); their food consists chiefly of parched meal mixed with soup.

To guard the child against malign influences no time is lost in getting an astrologer to cast its horoscope, so that adverse planets may be avoided or combated, and its lucky and unlucky days ascertained; and talismans are tied to its dress to ward off the evil eye or compel good fortune. A grand name is chosen for the child. This may, in the case of boys, be "The Thunderbolt of Long Life" (*Dorje Tshering*), or "The Vast Banner" (*Dargyas*), or not unfrequently the day of the week on which the birth occurred. Thus a boy born on Sunday is called "The Sun" (*Nyima*), or on Saturday "Saturn" (*Pem-ba*); for the Tibetans adopted from India with their Buddhism the same Aryan astronomical nomenclature for the divisions of the week that are



Photograph

TIBETAN LADY OF CENTRAL TIBET

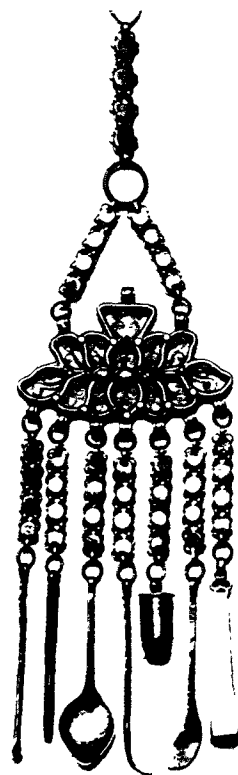
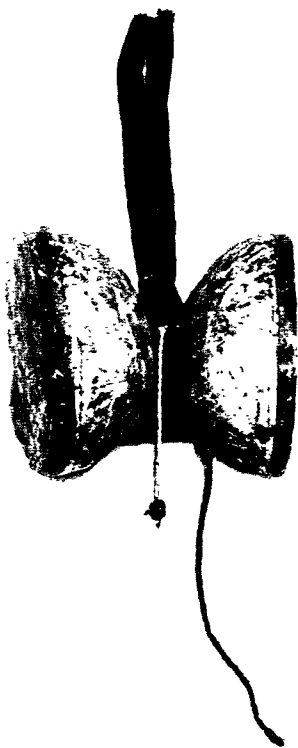
Johnston & Hoffmann

The jewelled tiara or chaplet, is worn chiefly in Lhasa and Eastern Tibet. From the two necklaces are suspended amulet-boxes of silver or gold filigree work studded with turquoise.

current with us. For girls, the most favoured of all names selected is that of the Buddhist "Virgin-mother of God," *Tārā*, or in Tibetan, "*Dolma*," which is thus analogous to "Mary" amongst Christians.

COURTSHIP AND MARRIAGE

As a result of the extreme predominance of monasticism in the country, whereby nearly a third of the total adult male population is professedly a celibate priesthood, added to which is the



TIBETAN ARTICLES OF WORSHIP AND DRESS

1.—A Tibetan priest's hand-drum made out of the tops of two human skulls. 2.—A Tibetan lady's trinkets (see illustration opposite). The implements carried are usually for toilet and manicure purposes, comprising tweezers, toothpick, tongue-scraper, earpicks, and a spoon for salve or cosmetics. 3.—A layman's cap of Chinese pattern, with fan-like peak as a protection against snow-blindness and excessive sun's heat. 4.—An altar incense vessel of Nepalese pattern.



Photo by

[Captain F. M. Boulton]

A TIBETAN TWIRLING HIS PRAYER-WHEEL

In his left hand he carries his rosary of 108 beads, and at each revolution of the prayer-wheel drops a bead to register to the credit of his *Karma* the number of times he has performed this act of merit.

chaplet set with turquoises, which is the engagement-present of the suitor, and offers various other presents, such as bricks of tea, clothes, jewellery, money, beef and mutton, and the girl's family send return gifts.

For the wedding no religious ceremony is needed, as is also the case in other Buddhist countries. The marriage is a purely civil contract, and requires only the publication of the event (see illustration on page 566). An auspicious day is fixed by the astrologers, with reference to the horoscopes of both parties, and invitation-scarves are sent to all relatives and friends, each of whom, by receiving a scarf, is thereby expected to contribute a present of some article of dress or other useful trifle. Several friends of the bridegroom go to fetch the bride, and are entertained with other guests by her parents. On this occasion the bride is accorded the highest honours. She is seated upon the highest cushion, with her parents on either side and the relatives and friends in regular order. All are dressed up in their finery, the more wealthy wearing robes of Chinese silk-brocade, the men with official hats and the women covered with massive jewellery, amongst which the silver or golden amulet-boxes studded with turquoise

practice of polyandry, the unmarried girls and women vastly outnumber the laymen. Consequently a young man enjoys an unusually wide choice in his selection of a bride, though he usually selects one older than himself. Considerable freedom of choice is exercised, as marriage is generally exogamous and seldom takes place before adolescence, usually between eighteen and twenty-five; and as there is the freest intimacy between the sexes, real courtship and love-matches are not uncommon.

The formal betrothal, however, is usually arranged by a go-between, who is a friend of the suitor. He is sent to the girl's parents, carrying as a present a ceremonial silken scarf, an essential offering whenever a favour is asked or a visit paid, and intimates that his friend is desirous of marrying the girl, upon which a day is usually fixed to receive the reply. On that day the girl's family invite their relatives to meet the go-between, who brings a large supply of wine for the entertainment of the party. If the parents and girl are satisfied, they drink the wine and each relative takes a scarf. Then the go-between places on the girl's forehead a

and the tiaras are conspicuous. When the feast is over the parents each throw a scarf over the bride's neck and wish her the blessing of children, whilst the relatives and friends scatter grain over her and accompany her to the groom's house. At the latter place there are usually no ceremonies. The bride and groom sit down side by side and eat and drink wine or tea, and afterwards, standing up, receive the congratulations of their friends and presents of scarves—the more costly of the latter they wear around their neck and the others are placed in a heap in front of them. A priest may be called in to give a benediction or read a text from the Buddhist scriptures, but this is not essential. As the guests depart, after partaking of cake and wine, they usually take with them a little of the dried raisins and other candied fruits. For three days the happy pair go about dressed in their best, paying visits to their friends, partaking of cake and wine, and joning in the songs which are sung on such occasions, and drinking endless draughts of buttered-tea.

Buttered-tea is the great national drink of the Tibetans. Although to European taste that beverage is usually voted nauseous stuff, it is consumed by the Tibetans with great relish. It is drunk at frequent intervals at all times during the day, and is freely offered and pressed upon visitors and guests as an act of hospitality. The pot is always kept boiling all day long in the houses of the fixed population and in the tents of the nomads; whilst travellers during their day's march make several halts to light a fire by the wayside to indulge in a hot cup of this refreshing drink. It is made from "brick-tea" that is, coarse Chinese tea compressed for portability into a cake—and the "bricks" are in such universal demand that they pass current as money. The process of brewing the mixture



In the center of Lhasa.

(S. S. H. Lee K. C. L.)

TEMPLE ALTAR TO "THE BUDDHIST MESSIAH"

Martaya, or Bvams-ra. "The Coming Buddha," is the only god who is represented as seated in European fashion and not cross-legged. He is expected to appear in the West.

is peculiar. A sufficient quantity is chipped or cut off a brick and boiled in a little water to which a pinch of carbonate of soda is added. Some of this decoction is then put into a miniature churn containing several pints of boiling water and a lump of butter (too often rancid), and sufficient salt to taste, and the whole mixture is then actively churned for a few minutes. The concoction is then ladled out hot into wooden cups—each Tibetan providing his own, which he or she carries in a breast pocket, to which the empty cup is eventually returned after licking it dry. On the top of each cupful are thrown a few pellets of bread or barley-meal dough. This "tea," therefore, is really a soup or broth, decidedly nourishing as well as refreshing, and well adapted to the bleak Tibetan climate. The boiling, moreover, neutralizes to a great extent the unwholesomeness



In the course of...

[See *Sten Holm, K. L. F.*

PRAYER-FLAGS

Prayer-flags (see page 574) are often stretched across a pass as charms against the spirits of the air. Masts bearing such flags are also planted near temples, especially those on hill-tops likely to be struck by lightning.

of the Tibetan water, which is usually derived from foul wells and ponds. On ceremonial occasions, such as weddings and the visits of priests and other honoured guests, the buttered-tea is served out of massive copper teapots, often of handsome artistic design, richly overlaid by scrolls in silver or brass in relief (see illustration on page 564). The non-Tibetan visitor must beware how he drinks the decoction. For no sooner is the cup emptied than it is immediately filled up again by the attentive host or his servants. So the only way in which a European can mercifully escape an unpleasant overdose without wounding the feelings of his host is to pretend to sip the cup frequently, yet never empty it, as most European travellers have learned by sad experience.

In the wedding congratulations there is endless interchange of courtesies by doffing caps, bowing, and mutual thrusting out of tongues (see illustration on page 565). This latter remarkable practice, which is, nevertheless, the politest of all complimentary methods of salutation in Tibet, has been

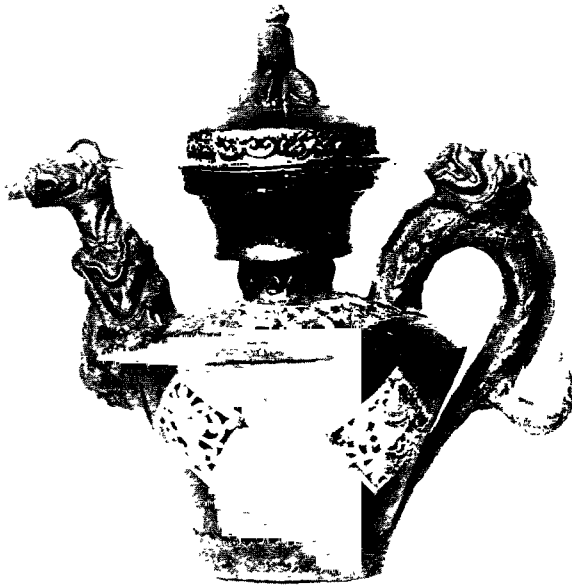


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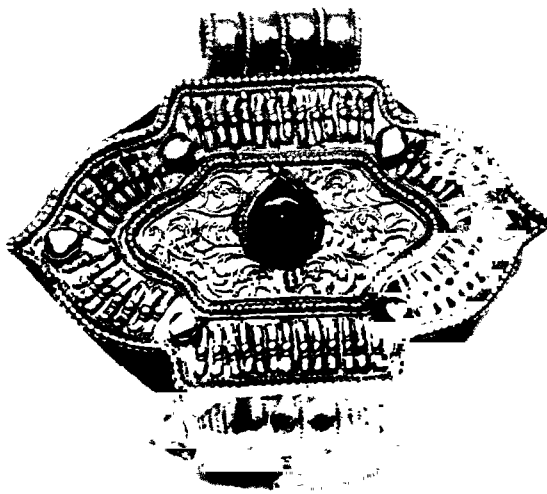
Copyright E. M. Johnson

A WOMAN OF WESTERN TIBET

Her head-dress is covered with strings of pearls and studded with massive chunks of coral, turquoise and other uncut precious stones, or coloured glass beads. Each of the stones has a special protective property against evil spirits. Her necklace carries an amulet-box of charms, and her massive rosary of 108 beads is suspended from her neck.



A TIBETAN TEAPOT.



AN AMULET CHARM BOX

It contains usually a miniature medallion image of the special patron-god of the wearer, with various rolls of paper inscribed with charms, consecrated grain from the altars of celebrated shrines and relics of the body or dress of saintly monks and other holy persons.

shown by the present writer to be a striking instance of that primitive form of salutation which Herbert Spencer has described as "the surrender of the person saluting to the person saluted."

As marriage is thus free from elaborate ceremony, so divorce is still easier in Tibet, and requires little more than mutual consent and the return of all presents received.

Polyandry, or the joint marriage of one wife to several husbands, is not much practised in Tibet nowadays. Where it does exist, it is usually of the *fraternal* kind; that is, the wife is common to the brothers of the family. This relationship, however, seems to be essentially an outcome of the law of primogeniture, which is current in Tibet, whereby all property descends to the eldest or first-born son of the family. The other sons simply do not count, and are assumed to be appanages of the eldest; hence the joint-wife is officially the wife only of the eldest brother, and any children there may be are considered to be his.

RELIGION AND SUPERSTITION

IN few other parts of the world are the people more intensely superstitious or more heavily burdened by their religion than in the Land of the Lamas. The Tibetans, materializing into concrete spirits the elementary forces of Nature, are beset by legions of hostile animistic spirits at every turn, against which they resort for protection to the Buddhist priests and the more powerful gods of Buddhism. As a result of this, most of the aboriginal gods and spirits have come in time to be assimilated to the type of the divinities of Indian Buddhism, whence the Lamas derived their religion. Whilst, on the other hand, some of the lowest forms are still unabsorbed and are propitiated by rites performed by aboriginal priests of the Shamanist order of devil-dancers, who also are the professional sorcerers. (See illustration on page 557.)

Many of the ancestral superstitions still retain their hold on the people despite the teachings of Buddha. The Tibetans are ever on the outlook for omens and portents, and

their everyday life-affairs are governed by a superstitious regard for lucky and unlucky days and moments. Special divinations are sought for from professional astrologer-priests in all cases of important business, and in the serious events in life—birth, marriage, sickness and death, also in sowing, reaping, building, travelling, etc., as well as at the beginning of each year. The extraordinary amount of worship thus prescribed to be performed by the priests, and paid for accordingly, will be seen from the following example of a general horoscope of the year for a little girl of seven years of age, which I here translate :

Horoscope for the Girl named Sunshine, aged 7 years.

“ I. *Birth Conflict*—This female was born in the Water-Horse year, which conflicts with the present Earth-Mouse year, making her ‘ Power ’ black to excess, thus her food will be scanty



From "Hindu and Its Mysteries"]

A TIBETAN SALUTATION

[In L. A. Ward.]

On the left is seen the first stage, on the right the second. The thrusting out of the tongue and pushing forward of the left ear is esteemed the most polite of all ceremonial salutations in Tibet.

and the cattle associated with her will die or be lost. To neutralize this influence, get priests to read ‘ The Luck-bestowing Ritual ’ and ‘ The Best Wealth ’; also offer cakes on the temple altar, and give food and sweets to children and monks. Her ‘ Sky-seizing Rope ’ and ‘ Earth-dagger ’ are neutral, but require for the former that priests shall read the Mass for ‘ The Sky Essence ’ and ‘ The Earth Essence,’ and repeat it as often as the years of her age (that is 7 times). The conjunction of her birth-year, the Horse, with the present year, the Mouse, is very bad, as these two animals are enemies. For this, get the priests to read the Chinese collection of spells for ‘ Turning away Harm.’

“ II. *Geomantic Conflict*—This is ‘ Wood,’ therefore be careful not to break a twig or deface any tree sacred to the serpent or dragon-spirits, nor handle a carpenter’s tool. In the 2nd month, when buds come out, it is bad for you, as the serpent-spirits prevail. Avoid journeying

West or North-West. To correct these evil influences, get priests to read the Buddhist collection of Spells '*Dhāraṇī-pitaka*' [this extends to about one thousand pages]

"III. *Fire Conflut.*—This is 'the 7 reds,' therefore the red demons menace her. Her head, heart and liver will give her pain and boils will come. To prevent these erect a prayer-mast to close the door against the red demons and perform the worship of the personal guardian spirits, and ransom the life of a sheep from the butchers "

Conspicuous amongst the frescoes which adorn the vestibules of the temples is the allegorical painting which formerly was conjectured to be "The Buddhist Zodiac," but which the present writer, who first described and explained it by the term "*The Wheel of Life*," has shown to be a picture of the worlds of Transmigration and of the causes of those "re-births" as supposed by Buddha.



By permission.

WEDDING FEAST IN NORTH-WESTERN TIBET

[Pho. Moravian Mission.]

The bride and groom wear tall hats and white ceremonial scarves around their necks. They sit squatted on a carpet beside a table bearing bowls of wine, whilst a Lama-priest is seated at a table on which is a teapot and cups

It is technically called "The Cycle of Becomings" (see illustration opposite). It looks like a large plate held in the clutches of an ogre-like monster. It depicts in concrete symbolic form round the rim the twelve-linked chain of causes which Buddha conceived to be the causes of Life, and on which he hung his doctrine of deliverance from the endless circle of re-births and the misery believed to be inseparable from Life. Between the spokes of the onward-rolling wheel are portrayed the miseries of the soul, or its Buddhist equivalent, in all the various six states of transmigration—from the heavens of the gods, where Zeus or Indra is depicted with his thunderbolts, nodding on the golden hills of his Olympus, to the tortures of hell painted with fearsome realistic detail, suggestive of the *Inferno* of Dante; it is, indeed, probable that this Italian writer derived his conception of those scenes largely from one of these Buddhist pictures. In "The Great Judgment" scene the particular form of re-birth is determined by the ordeal of scales on the ethical principle of retribution by reward or punishment. The good deeds, or *Karma*, of the deceased are weighed against his evil deeds in the form of white and black counters, and according as one or other preponderates,



Photo 16

Copyright P. M. Jones

THE BUDDHIST "WHEEL OF LIFE"

This is a representation of the six (or five) states of possible transmigration for the human soul in its cycle of endless re-births and misery. The causes which were conceived by Buddha to produce birth and re-birth are portrayed in allegorical form round the rim, which is held in the clutches of a monster. In the lowermost compartment of the wheel is "The Great Judgment" scene and the tortures of the wicked in the Buddhist hell.

it sinks the wicked through the lower stages of human and animal existence, and even to hell, while it lifts the good to the level of mighty kings, and even to the gods.

But the ethical value of this retribution theory is heavily discounted by the pious fraud which assigns supernatural influence to the Lama-priests. The more mercenary priests (for many of the Tibetan monks live up to the purest standard of Buddhism) have credited themselves with the power of ameliorating the destiny of sinners, even if already in hell, should their earthly relatives offer them gifts and employ them to perform the costly rites and masses for this object. Thus in the hells, Lamas are depicted going about plying their prayer-wheels and muttering spells for the benefit of tormented souls whose relatives make it worth their while.

The craving for material protection against the invisible malignant spirits leads the people to pin their faith on charms and amulets, which are everywhere seen dangling from the dress of every man, woman and child (see illustration on page 563). These charms are mostly sentences ascribed



By permission of

[The Meritum Mission.]

THE "BONIST" FESTIVAL TO THE SPIRITS OF THE EARTH AND AIR

The priest, wearing the black hat of the devil-dancer, stands beside the sacrificial mast and offers a libation of wine in a skull-bowl, whilst in front of him is the conical sacred cake-offering set upon a three-legged stand

to Buddha, purporting to be extracted from the Indian Buddhist scriptures and written in Sanskrit characters. The spells are supplemented by relics of holy monks, consecrated grain, miniature images, and other sacred materials and the whole is enclosed in an amulet-box of gold, silver or copper, usually decorated with elaborate scroll ornament and worn as massive jewellery. The most popular of all spells is the "*Om ma-ni*," which is twirled on hand "prayer-wheels." A graceful side to this demon-worship is seen in the practice of planting tall masts with fluttering "prayer-flags," and the strings of prayer-flaglets stretched like bunting from house-top to house-top, festooning bridges, haunted trees and mountain passes, supposed to be especially infested by evil spirits. (See illustration on page 562.)

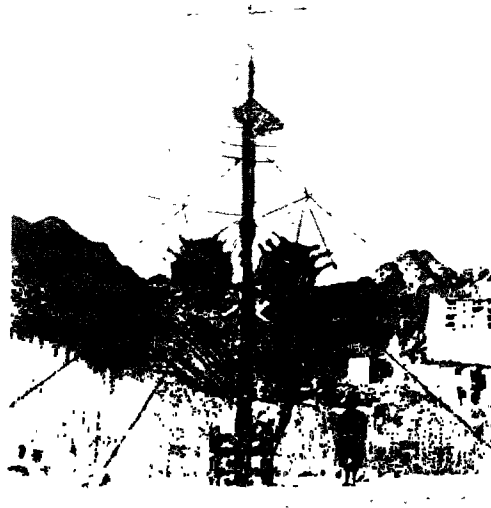
The oracle is still a living institution in Tibet, as it was with the ancient Greeks and Romans. The chief wizards are consulted, not only by the people, but by the Buddhist monks and by the Government on the great affairs of State. Every great monastery has its own sorcerer, who, however, is not usually considered a member of the Buddhist brotherhood. He lives apart, and is

allowed to marry, as showing his alien and pre-Buddhist character. His utterances are couched in truly cryptic oracular form.

"Rain-compelling" is regularly practised by the sorcerers all over the country. In this arid land the crops are unusually dependent on timely rain, which, as well as the averting of destructive hail, is believed to be under the control of the sorcerers, who are regularly paid for their services by the grateful villagers, and are even employed as well by the Buddhist monks.

On the other hand how permeated the people are by the Buddhist view

They are acted as sacred plays in the open air on feast-days and festivals and are immensely popular, everybody flocking to see them. They are preceded at times by masked plays, in which the priests wear huge masks of animal-headed demons and other personages—these are mystic Miracle-plays. The intervals are enlivened by a harlequinade of men dancers, who pirouette with a spinning-skirt of long tassels and cut a lot of rough-and-tumble capers (see illustration on page 576). The sacred plays invariably point some wholesome lesson, the evil-doers inevitably pay the penalty of their misdeeds and the good are rewarded.



By permission of

[The Maroon Mission]

THE "BONIST" SACRIFICIAL MAST

The designs are formed with threads of the five elemental colours, and are geometrical in form, their ribs usually in the form of a cross or double cross

of life is seen in their explanations of congenital afflictions and defects such as blindness, dumbness, lameness, as well as accidents of limb. These are all viewed as retributions due to the individual for having in a previous life abused or injured or sinned with the particular limb or organ affected. Thus a man is blind because he sinned with his eye in a former life. This, indeed, is the common dogma in Buddha's own teaching as recorded in his tales of his former lives—the *Jātakas*.

These "Former Lives" of Buddha, preserved in the classic Buddhist scriptures, supply the Tibetan with his chief amusement.



Photograph

[The Maroon Mission]

TIBETANS WORSHIPPING THE GODDESS OF THE MOUNTAIN CHUMULHARI

This ceremony which is performed at Phari and other villages dominated by this great mountain consists in throwing cake and flour towards the mountain after the celebration of an aboriginal "Bonist" ritual.

DEATH AND RITUAL

*[See illustration on p. 570.]*

A HUMAN SKULL USED—

The demons in shrines outside the Buddhist temples are offered wine as well as blood in these skull-bowls

EVEN more elaborate than the rites required to preserve a Tibetan alive are those required on his death to preserve his survivors against his spirit. These rites, indeed, suggest that Herbert Spencer was right in stating that "the rudimentary form of all religion is the propitiation of dead ancestors." The central idea in these propitiatory rites is that the spirit of

*[The Smithsonian Institute.]*

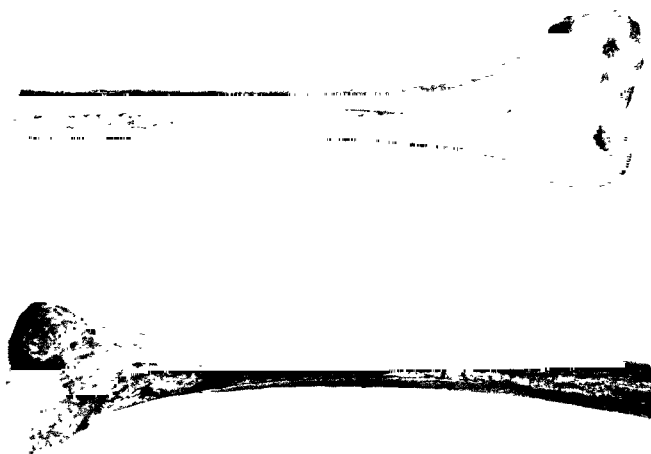
—AS A LIBATION BOWL

The lid of the bowl is of metal elaborately ornamented and surmounted by a finial of crossed thunderbolts

the man does not perish on his death, but survives as a ghost which may harm his survivors if not appeased. For this purpose elaborate precautions are taken with the aid of the priests. The principal monuments in Tibet are connected with the worship of relics of the dead. These are the countless relic-towers or *stupas*, or *chortens*, duplicates of the original Indian ones of Buddha's relics, and actual originals of the saints and holy men of Tibet; the numerous cairns where people have died on highways; and the implements of worship made out of human bones (see illustrations on this page). These latter include bowls of human skulls for altar-libation cups, and for drums, thigh-bone trumpets to summon the demons, sashes of carved human bones for the priest in certain celebrations; discs of finger-joints and other human bones as beads for rosaries, and actual bits of bone and cremated relics enshrined in amulet-boxes. It is largely a worship of the dead.

When a death occurs in Tibet the body is left untouched by any layman until the priest disposes of its soul. A white cloth is merely thrown over the face and the expert priest sent for who is termed "The Shifter of the Soul." For it is believed that on the physical death of a person the spirit continues to linger on within the corpse for a period of at least four days, and it can only be conducted out by the priest, satisfactorily for itself and for the survivors. On the arrival of this priest in the death-chamber all persons are excluded and the doors and windows shut, and the priest sits near the head of the corpse and chants the directions for the soul to find its way to Paradise past ogre-like

monsters somewhat of the kind described in the "Pilgrim's Progress." After exhorting the soul to quit the dead body the priest seizes with his forefinger and thumb a few hairs on the crown of the corpse, and jerking these forcibly, is supposed thereby to make a passage for the soul through the pores of the roots



TRUMPETS

These trumpets, made out of human thigh-bones, are used to summon, as well as to exorcize, the demons.



Photo: [unclear]

A SACRED ROCK

This rock cliff near Lhasa is covered with hundreds of images of gods and saints carved on the rock or on votive slabs deposited there. All are painted in brilliant colours, forming a celebrated picture gallery and place of worship. Two passers-by can be seen performing their devotions.

of these hairs, as though an actual perforation of the skull had been effected. If blood oozes in the process, it is an auspicious sign. The soul is then directed, as in Egyptian myth, to avoid the dangers besetting the road to Paradise, and is bidden God-speed. The ceremony lasts about an hour. For his services the Lama receives as high fees in money and presents as the estate or relatives can afford, and about half of the estate of a rich man goes to the priests who perform his death ceremonies.

The men who may now touch the corpse, after the priest has officially declared that its soul has sped, are selected by their horoscope. All are tabooed who are born under the same planet as the deceased, and a fresh horoscope is cast to find the suitable date for the funeral, the mode and direction for disposing of the body, and for the worship to be prescribed for the safety of



By courtesy of

A TIBETAN FUNERAL PROCESSION

Captain F. M. Bailey

The body is carried to the cemetery tied up in a bundle on the shoulders of a man specially selected by the astrologers as auspicious, and is accompanied by priests chanting prayers and playing a dirge on trumpets, horns and drums

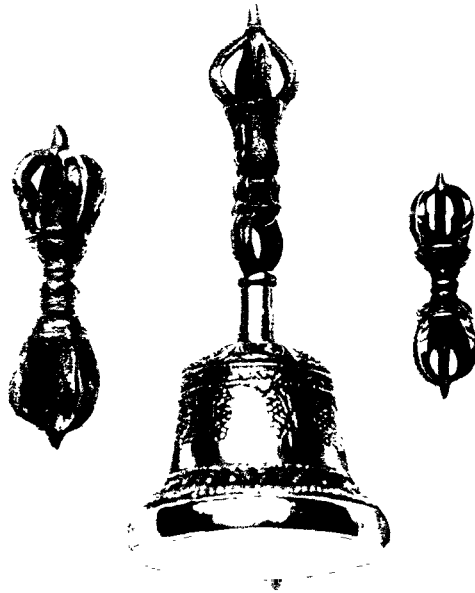
the survivors. The corpse is then tied up with ropes into a sitting attitude like that found in primitive sepulchres, and placed in a sack of raw hide, and is then laid on a bed in a corner of the room, or in a spare room, and a curtain hung up in front of it.

Priests in relays remain near the corpse day and night chanting services and reading the Buddhist litany until it is removed. They keep lamps, like candles, lit around it, from the number of eight to one hundred and eight, and the relatives, who sit in another room, bring in food and drink, which they offer on a low table to the deceased. His bowl is kept filled with tea or wine, and he is offered a share of whatever food is going, and all such food and drink is thrown away before the bowl is replenished, as it is believed to have had all its essence extracted by the deceased. Before the funeral the guests eat and drink in the house, but after the corpse is removed no one

will eat or drink therein for over a month through fear of the ghost.

The funeral occurs on the auspicious day and hour fixed by the astrologer-Lama, and the body is carried in the particular direction indicated in the horoscope for the occasion. When the weather is inclement, as in mid-winter, the body is slung up on the rafters for several weeks or months, until a favourable opportunity presents itself. At the funeral, the body is lifted by the auspicious mourners as determined by the astrologer and carried outside and, in the case of the more wealthy persons, placed in a wooden box, as a coffin.

Burial is not practised in Tibet. The bodies of the Grand Lamas and a few other high-priests are embalmed and enshrined within gilded tombs (*chortens*), and the remains of the more wealthy priests are sometimes cremated and the ashes moulded with clay into little medallions which are deposited in niches in *chortens* and other religious buildings, or worn in amulet-cases as fetish-charms. The usual method of disposing of the bodies, however, is by cutting off the flesh from the bones and throwing the pieces to dogs and vultures to be consumed. This was an ancient custom amongst the Scythians, as described by Herodotus, and the similar practice by the Parsis at the



A LAMA'S BELL AND THUNDERBOLTS

The bell and the two mystic thunderbolts are used daily in the ritual of the Buddhist mass; the thunderbolts in a ceremony symbolizing the destruction of demons, the bell to mark the pauses and beat time in the sacred chants.

If the chief mourner is a woman, she does not accompany the procession. In front go the priests chanting a service in Sanskrit spells from the Indian scriptures, whilst others play a weird dirge on horns, accompanied by the beating of drums and ringing of handbells; then follow the relatives, and lastly the coffin (see illustration on this page). This latter is led by the chief priest by means of a long silken scarf, whilst with his right hand he beats a skull-drum as he walks along. This scarf probably represents "the soul banner" (*kurin fan*) which is carried before a coffin by the Chinese.



Photograph

Photograph by M. Perle.

A TIBETAN FUNERAL.

On one side of the body stand three laymen blowing a dirge on horns and beating a large drum. On the other side are ranged five priests, four of whom beat hand-drums made out of human skulls and the fifth chants from a book the litany mass.



༡ རམ་ཅན་རྩྭ་ལྷ་མོ་

[By permission of.]

A DEIFIED PRIEST

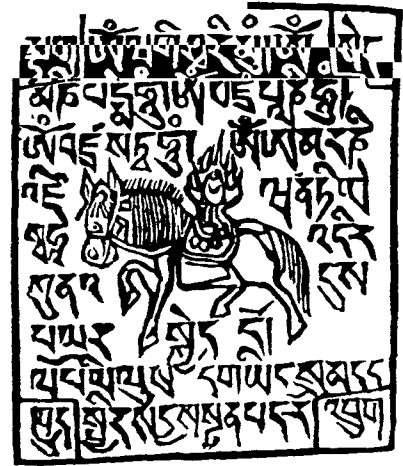
He is represented riding on a lion, or "heavenly dog," encircled by flames, and holding in his right hand a thunderbolt and in his left a skull-bowl of blood

present day may be derived from the same source. At the Tibetan cemetery the body is placed face downwards on the rock or slab of stone, divested of clothes and tied to a stake and the corpse-cutters slice off the flesh (see illustration on page ix), and throw it to the vultures and dogs and pigs which frequent these cemeteries. To be devoured by the vultures is most esteemed, and the attendants are engaged for an extra sum to keep off the less desirable carrion-feeding beasts of prey. The bones of the stripped and dismembered body may be buried, but all families who can afford it have the bones of their relative pounded and mixed with flour and thrown up into the air to the vultures—this proceeding is euphemistically called "celestial disposal of the relics." The corpses of poor people, criminals, those killed by accident, lepers, and sometimes barren women, are dragged by a rope, like a dead beast, and thrown into rivers and lakes.

Mourning for relatives continues for about three months, and generally for a year no coloured clothes are worn, and jewellery is discarded. The younger are more lamented for than the old. At frequent intervals the Buddhist priests are called in to read masses for the repose of the soul of the deceased, and to procure its passage through the intermediate state, a sort of purgatory, to the "Paradise of the West," the great goal of the Buddhists of Tibet as well as those of China and Japan.

It is for the attainment of this paradise of perpetual bliss that the Tibetans worship the Dalai Lama of Lhasa, and are for ever muttering the "Om ma-mi" spell and twirling it on their prayer-wheels. For the Dalai Lama poses as the earthly incarnation, not of Buddha, as is usually stated, but of the Buddhist God *Avalokita*, who presides over transmigration, and who holds in his hands the keys of this heaven, as well as of hell. The mystic spell of this god is: "Om ma-mi pad-me Hum, which has a cryptic mystical meaning, but may be somewhat literally translated as "O God! The Lotus-Jewel! Hail!" This formula is carved endlessly upon the rocks, also on slabs of stone to form long walls many yards, and even furlongs, in length, near sacred buildings or mountain passes (see illustration opposite). The mere utterance of this sacred spell, and even the revolving of its printed form within the prayer-wheel is believed to gain for the utterer re-birth straight into Paradise. Hence this formula ever hangs upon

present day may be derived from the same source. At the Tibetan cemetery the body is placed face downwards on the rock or slab of stone, divested of clothes and tied to a stake and the corpse-cutters slice off the flesh (see illustration on page ix), and throw it to the vultures and dogs and pigs which frequent these cemeteries. To be devoured by the vultures is most esteemed, and the attendants are engaged for an extra sum to keep off the less desirable carrion-feeding beasts of prey. The bones of the stripped and dismembered body may be buried, but all families who can afford it have the bones of their relative pounded and mixed with flour and thrown up into the air to the vultures—this proceeding is euphemistically called "celestial disposal of the relics." The corpses of poor people, criminals, those killed by accident, lepers, and sometimes barren women, are dragged by a rope, like a dead beast, and thrown into rivers and lakes.



[L. A. Waldell]

THE PRAYER-FLAG.

It is a form of the Chinese Dragon-horse, a talisman against thunderbolts and hail. Similarly in Saxon England the "heavenly horses of Odin" were widely used on houses.

ཨོཾ་མ་ཎི་པདྨེ་ཧཱུྃ།

THE MYSTIC SPELL.

"O God! The Lotus-Jewel! Hail!"

the people's lips. It is amongst the first words taught to babes; it is the most frequently uttered sentence by all Tibetans, men, women and children; and it is the last prayer of the dying. It is the all-compelling, irresistible talisman and password to Paradise.



By permission of

A SACRED WALL.

[The Mountain Mission

A Tibetan Monastery wall terminated by two relic towers, or *chortens*. The wall is faced with hundreds of stone slabs engraved with the mystic spell, "Om ma-ni pad-me Hum," "O God of the Lotus Jewel." From which the structure derives its name, and which makes the wall a sacred object for pious circumambulation. This spell is also printed thousands of times upon a long strip of paper in every prayer-wheel, and each turn of the wheel in the proper direction is equivalent to repeating the sacred words as many thousands of times as it is printed.



Photobank

(Caption F. M. Bailey.)

TIBETAN THEATRICALS AT LHASA.

The picture represents an interlude in the performance of one of the sacred plays of Buddha's former births--the *Jātakas*. The men pirouette swiftly so as to keep their skirts flying almost at the level of their waist.

CHAPTER XXI

AFGHANISTAN AND BALUCHISTAN By M. LONGWORTH DAMES, F.R.A.S., M.R.A.S.

THE countries of Afghanistan and Baluchistan are geographical terms for the regions lying between Persia and India. They take their modern names from the most prominent races, the Afghans and Baluches; but these races are not their only inhabitants. Such widely divergent stocks as the Kafirs of the Hindu Kush, the Mongolian Hazaras, and the Dravidian Brahūi are included, and the Afghan and Baluch races themselves spread into British India, down from the mountain wall of the Sulaiman Mountains to the banks of the Indus, and in some cases even to its eastern shore.

It is therefore clear that many of the customs which exist in these mountains, plateaux and low-lying riverain plains must be purely tribal or local. There is, however, a kind of general resemblance among these races, and some of the customs prevail very widely. The Muhammadan religion is universally accepted, and the festivals and religious rites are generally those found throughout the world of Islam. The mass of the people belong to the *Sunni* or orthodox creed, but the Hazaras and some of the tribes in the Kurram Valley follow the *Shia* heresy, like the Persians. Even among the orthodox there are many variations, from the intensely fanatical Afghan tribes, such as those of the Kabul valley, to the easy-going Baluch, who thinks it sufficient if his chief says prayers for the whole tribe. The religion affects the customs to a great extent, for ceremonies connected with betrothals, weddings and funerals are regulated by it, and among

Musalmans the great multiplicity of custom which prevails among more primitive communities is not to be expected.

Nevertheless, there is considerable variety, if not in the actual marriage ceremony, at any rate in courtship. Marriage is throughout an affair of purchase or bargain, but among the wilder tribes there is not the same seclusion of women as in the towns, and there is often a good deal of courting and flirtation. This may be well seen among the Marwats of Bannu, where the women and girls often travel long distances to fetch water for the villages in the sandy, waterless plain. They go with their goatskins and donkeys to the banks of the Gambila, and many courtships go on among the young men and girls at the river bank. Sometimes these meet with family approval, often they do not, and elopements against the will of the parental council are by no means uncommon. The same thing sometimes happens among Baluches, some of whose poems show a truly romantic spirit. But as a rule the girl has no voice in the matter, and makes up for it by love affairs after marriage. Elopements of young married women with lovers from other tribes or families are very common, and lead very often to the death of the woman or her lover, or both. The code of honour is inexorable among both Afghans and Baluches, and the lovers generally try to escape into the territory of another tribe, where the law of hospitality forbids their surrender, even if the lover is not a member of the tribe. Blood-feuds are started by any infringement of this rule, and once started, may go on for generations. Baluchi songs alluding to the cunning of women in eluding their husbands are plentiful. The women have, however, on the whole a great deal of independence. Those of the nomadic tribes are of fine physique, and do not think it necessary to hide their faces. They may be seen in crowds accompanying the march of the tribes, during the annual migration of the Povindah, or mercantile tribes, from the uplands near Ghazni to the plains of India, at the beginning of the winter, and back to the hills when the hot weather commences, riding on the camels or striding alongside with free and unfettered action. Their families accompany them, and children are born or die on the trying marches without delaying their progress. (See illustration on page 581.)

Baluch women, too, have a custom among the hill tribes of going off to wander about the


Photo by

MAIL ARMOUR.

[Captain F. M. Bailey.]

In the pageant plays Tibetans clad in mail armour, with bow and arrows, often represent horsemen of mediæval times. The armour is composed of iron plates tied together by thongs of yak hide.



[Photo by]

A DONKEY RACE.

Camel races and donkey races for the less aristocratic are much in favour
A Baluch chief stands in front to give the signal to start

On attaining the age of puberty they are invested with the trowsers, or *shalwār*, worn by Baluch men. They are then men and may legitimately be killed.

Funerals follow the Musalman rites, but the methods of burial differ among various tribes. In the towns both Afghans and Baluches follow the recognized methods; fine domed tombs are constructed for great people, and humbler graves of mud for those of less importance. Baluches in the wilder country make graves of loose stones, often very artistically arranged in bands of black and white. The Pathans, or border Afghans, and the travelling Povindahs make piles of stones, often

surrounded by a low wall, and place the horns of the wild sheep, or *uriāl*, and of the wild goat, or *mārkhōr*, on these stone-heaps. When the tomb is that of a saint or person with pretensions to sanctity, it becomes a *ziyārat*, or shrine.

The boys generally accompany the women till they grow up, and like them, must not be killed in any tribal wars.



[Photo by]

A BALUCH HORSE RACE

The Baluches are passionately fond of horse racing, in which one tribe contends against another. The civil war which split the race into rival sections more than 400 years ago is supposed to have originated in a dispute over a horse race.

The shrine of Sakhi Sarwar in the Dera Ghazi Khan district is one of the most celebrated in the north-west of India (see illustration on page 582). It was originally, perhaps, a Buddhist place of pilgrimage, and is still visited by pilgrims, both Hindu and Musalman; it is, however, situated on the skirt of the Sulaiman Mountains in the midst of the Baluch tribes, and the annual spring



Photos by



L. A. O'Brien

TRAVELLING IN BALUCHISTAN.

On the left is seen a family on the march. The women walk in front carrying the baby and supplies, followed by the head of the family on horseback, behind whom comes a camel laden with goods. On the right women and children are going to a shrine. They are in a *kajjara*, or wooden frame, or wooden frame, fitted on the back of a camel, which a man leads by a nose string.

festival has become a kind of national meeting-place for them. The modern shrine, of no great antiquity, stands on a cliff over the sandy bed of a mountain gorge, which at times becomes a roaring torrent. The face of the rock has been cut into tiers of steps, on which the people assemble to watch the games, wrestling and horse-racing, which go on in the sandy bed below. Not far off is another shrine of the same saint, Sakhī Sarwar, "the generous lord," here called Zinda Pir, "the living saint," because here, like Elijah, he disappeared from the earth without death. A hot sulphur spring due to this miraculous event is credited with strong curative properties.

The cairns of stones found throughout the country in some way resemble tombs, but appear to have a different origin. They may start with tombs in some cases, and in others mark the site of a murder or any notable event. Both among Afghans and Baluches, once started, they continue to grow, for every passer-by adds a stone. The Baluches carry the idea further in jest, and erect cairns (called *dambul*) in scorn of any well-known act of baseness or meanness.

Many mullas are believed to have the power of curing diseases by charms, or by breathing on the afflicted persons. Charms against the evil eye are very common, and favourite animals—camels, mares or goats—are protected in a similar way, often by strings of blue beads.

Baluches are less fanatical than Afghans and very few mullas are found among them. Nor are they a specially superstitious race, but they have certain superstitions peculiar to themselves. Among these is the belief in the *mamm*. This is the ordinary black bear, but it is supposed to have the properties of a wer-wolf or vampire. Many women are believed to be really *mamms* who assume the form of women to entrap men and suck their blood or hug them to death. Another



Photo 107

[R. C. Bolster.

TRAVELLING IN THE MOUNTAINS.

The illustration shows a bullock being used as a means of transport in crossing the stony bed of a mountain stream.

Baluch belief not shared by their neighbours is the aversion to fish; no fish is eaten by them, and this is no doubt a survival of some totemic belief of pre-Muslim origin. Eggs, too, are avoided by them. One hears little about jinns, ghosts and demons among Baluches, but the belief in spirits of all sorts is much more prevalent among Afghans. Among the Hazaras food is always set aside for the jinns at the birth of a child. The ordeal by fire is still sometimes practised by Baluches. I met with a case among the Bozdars where a man cleared himself of a charge of theft by walking along a trench filled with burning charcoal without getting out on either side. It was rather a test of endurance than of invulnerability. On the other hand, Afghan religious leaders claim to be able to walk through fire unharmed as a test of religious belief.

The Baluches are a nation of horsemen and horse-breeders. They only ride mares, and until recent times all colts except those required for breeding were destroyed. They are passionately addicted to horse-racing, in which one tribe contends against another (see illustration on page 578). This fondness is of ancient date, and according to the old ballads,

the civil war which split the race into the rival sections of Rinds and Lasharis sprang from a contested horse-race more than four hundred years ago, in which the Rinds falsely claimed the prize. Not only races but dances are the universal accompaniment of great assemblies and rejoicings. The dance of the Pathans and that of the Baluches are essentially different in character, but both occur most frequently on the occasion of some reconciliation or settlement of a tribal feud. The Afghan or Pathan dance is a sword dance. The dancers hold a sword in each hand most commonly, sometimes a sword in one and a gun in the other. They circle round a central post, waving their swords round their heads and gradually become excited, and continue to circulate with violent movements, and sometimes firing of guns. The musicians are outside the circle.

The dance of the Baluches can only be seen in its perfection among the hillmen (see coloured plate facing page 545). They hold hands, and carry no swords. The musicians, one playing a drum and others the *sarīndā* (an instrument of the fiddle class played with a horse-hair bow, and held upright like a violoncello), and the *dambīro* (or long-stemmed four-stringed guitar), sit in the middle of the circle. The dancers in their flowing white robes move at first in a stately and graceful



Photo by

AN AFGHAN FUNERAL.

[R. T. Bruce]

Deaths often take place among the Povindahs, or nomadic Afghans, during the annual migration. The group of women are attending the funeral of a child at a rocky halting-place in the Gomal Pass.



THE GREAT SHRINE OF SAKHI SARWAR.

[R. C. Bolster.]

This shrine, a celebrated place of pilgrimage throughout Baluchistan and the Punjab, stands in barren country on the edge of the mountains. The rocky slope has been cut out into a series of steps, on which the pilgrims assemble to see the races and games which take place below.



A SAINT'S TOMB

[R. C. Bolster.]

The tomb and shrine of a local saint, or Pir, is often marked by upright poles and sticks to which are fastened pieces of cloth. The curved horns of the *argi*, or wild sheep, may be seen on the heap to the right.

way, with the easy, springy tread of the mountaineer, the circle contracting and expanding as they move round. Gradually the movements become faster and faster, and the dancers often break from each other and twirl round separately, the whole ending in a scene of wild excitement. Those who stand by are caught by this and join in the dance with wild cries. Among the professional camel-drivers a similar dance of a less dignified type prevails. When excited, the dancers adopt quaint and grotesque attitudes, crouching, hopping, jumping like frogs, and uttering howls, grunts or other weird noises. The musicians share in the excitement and play like furies.

One of the most widely established institutions among Pathan and Baluch tribes is that of the *jirga*, or council for settlement of differences. This varies in accordance with the constitution of the tribe. In Northern Afghanistan this is extremely democratic. The nominal chief of a tribe has



MUSICIANS.

The musicians shown above belong to the Dom tribe and are of Indian origin. They wear the Baluch dress. One is playing on the *sarinda* with a horse-hair bow.

very little authority, and leaders come to the front rather through personal qualities than by position. The Baluch tribe is of patriarchal constitution. The chief of a tribe can generally command the obedience of his followers, and the heads of subdivisions also have authority. After a general settlement the rejoicings are great. Many of the feuds are healed by betrothals among members of hostile families. A great banquet takes place on the mountain-side; scores of sheep are slaughtered and the meat roasted at fires which blaze through the night, with the accompaniment of dances and the chanting of old ballads by the professional bards. These bards are not Baluches by blood, but Doms, or men of the gipsy race, of Indian origin, who accompany the songs or ballads on the instruments already mentioned (see illustration on this page). There is a good deal of poetry still composed by Baluches, but no Baluch would sing his poem in public. He teaches it to a Dom, who sings it before the assembly, and this is the method of publication. One form of singing is practised by true Baluches, and that only by hillmen of a primitive

type. This is the singing of short love-songs or other small lyrics, to the accompaniment of the *nar*, or flute. The singer and player sit on the ground with their heads close together, and the singer drops his voice to the pitch of the instrument, much below its natural tone, and sings in one breath as long as he can. In effect it is a sort of ventriloquism, the voice seeming to issue from the flute.

The mountain Baluches are nomadic, and live in temporary huts of matting, often resting on a low wall of rough stone (see illustration on this page). These walls are left standing at well-known camping-grounds near water for the next comer, while the coverings are removed. Among Afghans the hill people generally have fortified villages, often very strongly built, the towers sometimes decorated with horns. The nomadic Povindahs, however, live in tents covered with black blankets,



Photo by]

HUTS USED BY THE NOMADIC TRIBES.

[R. C. Bolster.

The lower part of each hut is permanent, being made of loose boulders. Matting composed from the plaited leaves of the dwarf palm forms the roof. The hut in the background is made of masses of thorny brushwood.

and often form large encampments. The pastoral tribes move up and down from the hills to the plains and back, according to the season, and their marches are very picturesque scenes. The language of one of the old Baluch ballads, setting forth the march of the tribes to conquer the plains, still gives a vivid picture of one of these migrations.

"The Rinds and Lasharis took counsel together, saying, 'Come, let us march hence let us leave these barren lands.' They came to their felt huts, and ordered their turbaned slaves to saddle their young mares. The fighting men called to the women, 'Come ye down from your crags; bring out your beds and wrappings, carpets and red blankets, pillows and striped rugs and coloured bedsteads, brazen cups and drinking vessels of Makrān, for Chākūr, our chief, abides here no longer, but goes forth to take a distant land for himself.'"

